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My Heart is Ever Faithful. Bach-Lavignac, Meditation. Four Hands Bach Gounod, Savotte in G Minor. Bach, First Thought (Organ or Piano). Fr. von W Morning Greeting. F. Schubert,

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AN EDUCATIONAL MUSICAL JOURNAL THEO PRESSER PHILADA, PA



### THE ETUDE

will be concluded in the July number, and Mr. Charles most difficult and artistic compositions. Woldemar Bargiel.

Mustcal literature is becoming more and more appreciated as an aid, if not a necessity, to education. There is a positive dearth of works covering even the most important ground. Little by little the gap is heing filled np. Literature for children ou musical topics is very scarce. There is really no work published on the livee of the great composers brought down to the comprehension of children. Mr. Tapper, in his forthcoming work, "A Child's Book of the Great Composers," gives us something of great value.

The book opene with the story of a wonderful cloth of gold, on which, hy a device, the great composere are seen in their daily life. Many other pictures come on the cloth of gold, from which we learn contemporaneoue history. The young reader will surely become a friend of "Annette" and of the boy. The drummer and his brother will be a constant delight.

The work will be issued during the enmmer, and, as usual with all important works, we give an opportunity to our patrons to purchase at nominal ratee by subscribing in advance. We will send the book, when issued, for only 50 cents, if the order is given now and caeh accompanies it. Those having good open accounts may have the amount charged, but in that case postage is also charged.

THE following is a list of the names of teachers of Mason's "Touch and Technic" that have been received since the appearance of the May issue. We will continne these lists from time to time as names accomuslate. If you use Mason's "Touch and Technic," send in your name, also the names of any teachers you know who are using the system :

Hannah Halloway, Unadilla, N. Y. E. M. Bracket, Carthage, N. Y.

R Highes Tekon Wash Jesuline Nuns, Ursuline Convent, Arcady, Mo.

Mrs. Louise C Beck, Ravenna, Wash.
Mullicent Peufield, Hotel Deep Rock, Oswego, N. Y.

Mrs. T. S. Taylor, Clanton, Ala diss N. E Nichols, Buscoda, Wash. Mary H. Rohner, Carroll, Ia.

Miss Mabel Martin, 407 Greenwood Ave., Topeka, Kan. Mrs. Mabel R. Petersen, Cor. Oregon and Second Ave.,

Mrs. W. B. Thompson, 920 Washington Street, Seattle,

Mrs. M. G. Lauins, 102 West Third Street, Xenia, O. Ida B. Shay, Dublin, N. H.

Maresh Anthony, 5 Perron Street, Cleveland, O. Harriet P. Smith, 313 Broadway, Cambridgeport, Mass.

Nannie Clayton, 82 L Street, Salt Lake City, U Mrs. T J Reynolds, Blanchard, Ia.

Mrs. Sara E. Crow, Idaho Fall, Io.
Miss Margaretta Stephens, Owen Sound, Ontario, Can.
Mrs. George C. Stoddart, 9 Newport Ave., Newport,

Grant Hebron Gleason, Jamestown, N. D. Mrs. L. Bowers, 1 Park Ave., Hot Springs, Ark Miss Nellie G. Albright, 503 Wyoming Ave., West Pitts-

Mrs. Julia A. Whitcomb, 134 North Hudson Ave., Pasa-

dena, Cal.
Mrs. Alice J. Read, 932 French Street, Santa Ana, Cal. Martha Gaylord, 602 Fourth Ave., East Oskaloosa, Ia. Ernest C. Smith, Columbiaville, N. Y.

Mrs. Henry Bass, Ennis, Tex

well-known musical theorist, has been laboring upon a upsoaring flight of the larke, and the joyous spirit which new work, entitled "Theory of Interpretation." After makes the bird of the early morn a favorite subject for its completion Mr. Goodrich spent a year in revising the poetical figures. text and bringing the illustrations up to date. We have "SPANISH DANCE, No. 2," for four hands, is one of in the hands of our printer. Like nearly all of Mr. all the sensuous verve and abandon and the fascinating ir-

Finen, art. Bernard possemann, and art. Smil Leening will be among the contributors to the Rach unmer. exhaustive. It begins at the beginning with sonatinas of the Spanish gipsy. A picture to go with it is easy to will be among the contributors to the raten immer.

Dr. Percy Goeschille' admirable article on "Rhythm" and other easy pieces, and leads gradually up to the imagine. Perhaps the camp of the nomads is pitched.

> points which are practical aids to correct interpretation, rings out charp and clear, and over all flit the shadows but he has explained and illustrated them clearly, and of the fire. The piece must have plenty of life and arranged the sequence of topics in the most logical, progressive manner. The book contains 380 illustrative examples in notation and will contain between 350 and 400 large pages. The book has no rival. The heading easily represent the caravan halted for the night in some of some of the chapters may, in a measure, indicate the character of the work. The following are a few of

"Measure : Definition and Illustration of ": " Varions Methods of Puuctuating and Phrasing"; "The Dance Form : Old Styles ; Modern Classic Styles " ; Nuance and Ornamentation"; "Themetic, Lyric, Harmonic Styles "; "Accompaniment"; "Interpretation in General "; " Epochs in Music."

The entire manuscript is in the hands of the printer, who is under contract to finish it during the summer During the time the book is in the process of making it will be on our special offer list. Our special price, before publication, will be 75 cents, postpaid. Cash must accompany order unless regular natrons wish it charged. In that case postage will be extra. It may be of interest to those who might hesitate to order the work in advance to know that over 200 orders have already been ple of the modern English ballad type, with its broad, hooked before any public announcement has been made.

THERE is no one point concerning which teachers need more help than in keeping up a selection of good teaching pieces, adding to what they already have, and keeping in touch with the best new music as soon as it is published. THE ETUDE presents eeveral such pieces in each issue, and this feature has been of inestimable henefit to the teachers among its subscribere.

more or lese teaching of singing. THE ETUDE has a pictures. Even the most advanced player will find it practical series of articles by the best writers on the worthy hie attention. rs. H. T. Roberts, Arkansas City Conservatory of voice. The vocal department is a valuable feature of Music, Arkansas City, Ark. Mrs. M. A. Rumbley, Arkanasa City Conservatory of Music, Arkanasa City, Ark.

the magazine. The ETUDE also gives the best of vocal music in each issue.

A careful reading of its adverticing pages will especially repay such teachers as wish to keep up with all that is hest in the practical part of their work.

JUST at this time we remind you of the diplomas which we have for sale-a simple affair, but neat and satisfactory for the purpose. They are finely lithographed on parchment paper, 12 x 12 inches, with plenty of epace at the top to insert the name of the school or teacher, if it is desired. The price is 10 cents each.

#### MUSIC IN THIS ISSUE.

"ALCAZAR," hy Gautier, is an interesting piece by the composer of the popular "Le Secret." It will be found very attractive for use as a teaching piece or for parlor use. The melody is very taking and the rhythmic quality pronounced. The trio is especially rich and broad

"THE LARKS," by Leschetizky, is one of those pieces Margaret Kriechbaum, care of Toon College, Terrell, of salon music of the higher type which call for considerable technical proficiency. It is thoroughly adapted to the piano, and is full of poetic grace. It should be DUBING the past six years Mr. A. J. Goodrich, the played with a view to hringing out the swift, smooth,

secured the right to this important work, and it is now the most popular of Moszkowski's compositions. It has

Finch, Mr. Bernard Boekelmann, and Mr. Emil Liebling Goodrich's works, this book is very thorough and quite regularity of rhythm which are characteristic of themesis. deep in the forest, perhape by the wayside; the dancers will be concluded in the July and mice, and mic. Custres

The multi-most introduced in the charm of their pursuit; the multi
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"WITH THE CABAVAN," by Richard Ferber, is characteristically Turkish or Arabian in character, and may oasis, with the various amusements in full sway. There is a sort of barharic suggestion in rhythm and harmour that is decidedly picturesque; a rising and falling of the music that may represent the dancer excited to frenzy and ceasing from very exhaustion.

"IN GREEN MEADOWS," by Merkel, has in it the epirit of spring in ite freshness and simplicity. If the player needs the etimulue of the picturesque, let him conceive the idea of a day in the fields, a picnic by the river side or on the green elope of the lake side. The scenes that fit the title are legiou.

"THEY KISSED, I SAW THEM DO IT," by C. B. Hawley, the popular song-writer, is sure to be a favorite. It telle a little etory, and ie just the piece to be enjoyed as an encore song or as a lighter number in a recital.

"THE LIGHT OF AGES," by Bevan, ie a good exameustained legato, which gives opportunity for display of vocal strength and roundness of tone, and its pure sentiment. The accompaniment is simple, and, taking the song as a whole, we can recommend it as a useful addition to a einger's repertoire.

"SLUMBER SONG," by Edward Roeckel, is a most charming example of an easy piece that is capable of a most artistic rendering. The editor has added special directions toward reproducing the expressive content of the piece, and we hope that every one of our readers will play this beautiful piece, so sweet and tender in its sim-THERE are a great many piano teachers who also do plicity, so suggestive of the little one whose lullaby it

### HOME NOTES.

THERE is little or nothing of value that is new in the musical world for the use of teachers or performers but finds a place in the advertising pages of TRE ETUDE.

An interesting organ rectial was given, April 36, in Trielly Charch, St. Louis, Mo., by Mr. Q. Rapprech, in hoor of the decrease place in the advertising pages of TRE ETUDE.

As interesting organ rectial was given, April 36, in Trielly Charch, St. Louis, Mo., by Mr. Q. Rapprech, in hoor of the decrease of the German Lauthern Charch. The program of the company of the decrease of th numbers were selected from the works of the French and German

THE Music Department of the Greenaboro, N. C., Female College held their graduating exercises May 2d. Mr. J. W. Parker is the

A RECITAL by the pupils of Mr. O. H. Evans was given in the Opera-house, Maryaville, Ohio, May 11th. Piano, vocal, violin, and 'cello numbers were played.

MR. FRANK L. EYER, of Greenville, Ohio, gave a very succ recital, in the First Presbyterian Church of that city, May 11th.

Mr. Eyer prepared a program of compositions from the representative modern writers for the organ, with biographic notes of the composers and notes on the pieces.

MISS MARY FULLERTON, of the Philadelphia School of Music, Miss Kate H. Chandler, principal, gave a recital for the benefit of the Children's Seaside Association. The program was made up of compositions from Russian composers

THE Handel Oratorio Society of Rock Island, Ill., under the rectorably of Mr. F. E. Peterson, gave "The Messiah," April 27th. Straner'e Orchestra, from Davenport, furnished the accompany

Mr. Charles B. Hawley, of New York City, gave a most able concert, of his own compositions, during the past month. The program included vocal solos, duets, trios, and quartets, and choruse maje and female, as well as mixed voices.

MR. J. EMORY SHAW, director of the Music Department of Wilson College, Chambershurg, Pra., has been giving some very interesting lecture recitals during the past season. His latest are "Folk-form and their Interpretations," with illustrations from many different sources. sonress, April 25th, and a lecture on "Tannhauser," May 2d, illetrated by stereopticon views and the rendition of the music.

Mrs. Clara A. Korn will open a conservatory in East Orange N. J. Mrs. Korn has been giving considerable attention to composition during the past few years.

DR. HENRY G. HANCHETT gave a very interesting analytical plane forte recital at the Virginia Female Institute, Staunton, Va., April

MR. FRANK LYNES, of Boston, gave a very successful recital of his ore compositions April 25th. The program included pianoforte, real, and violin compositions. At one of the late concerts in Sanpard University, Mme. Suzanne Adams sang two new songs by Mr. Lynes.

MR. T. CARL WHITMER, of Harrisburg, Pa., has been elected to the position of director of the Music Department of Stephens' College for Women, Columbia, Mo.

Mr. EMIL LIEBLING gave a recital of compositions by American conposers at the Milwaukee-Downer College, May 8th.

MR. GEORGE L. McMillan, of Marshall, Mo., gave a snocessfui pupils' recital May 12th. A program of compositions by the hest composers shows the kind of work Mr. McMilian is doing.

THE Music Department of Tarkio College, Tarkio, Mo., gave the angual musin festival, May 10th and 11th, three concerts in ali. The Onterio Society of 120 members assisted. "The Messiah" and "Sameo and Delliah" and "In a Persian Garden" were given. Mr. Charles T. H. Mills was the festival director.

THE Choral Union of La Crosse, Wis., fifty-five voices, Mr. Geo: Eakely, conductor, gave "The Holy City," by Gaul. They were suited by an orchestra of twenty-seven and Mr. Charles Weiss, ac-

THE April number of the "Western Graphic" of Los Angeles, (al, was a music and art number, giving attention to the work of beal musicians. It was handsomely illustrated. MR CHARLES W. LANDON will conduct a summer musle school at

MR. WILLIAM E. SNYDER, of the Sherwood Plano School, Chicago,

ill, gave a fine recital, May 4th, making his debut in the city. Ma. Walter O. Wilkinson, of New York, has accepted a position as orwanist and choir-master of Ail Saints Church, Richmond, Va. Mr. Wilkinson has written a number of popular anthems and

settings of the canticles used in the Episcopal service, THE aumual concert of the Gilbert School of Music, Kansas City, Mr. A. S. Glibert, director, was held April 28th. The accompaniments to the concertos were furnished by Hallet's Orchestra.

THE LOS Angeles Symphony Orchestra, under the direction of Mr. Harley Hamilton, gave the ninth concert of the season May 2d. Los Augeles has had a number of important events lately. Rosenthis played there May 1st, Sauer gave two concerts, and a chambermusic concert was given May 8th

WE have received a program of the graduating exercises of the Musle Department of the Baylor Female College, Beiton, Tex., Mr. E. E. Davis, director. Mr. Davis will have seven graduates this

Ma. HENRY EAMES, of the University of Nehraska School of is to be congratulated on the excellent work indicated by these pro-

Mr. C. C. Forstin, of Toronto, Can., gave a pupils' recital, May the kind I have ever seen.

TER Young People's Singing Club (125 volces) of Boston, Mass., owen's cantata, "The Rose Maiden," was the principal feature.

Miss Anna B. Green, Newport, Vt., gave a pupils' recital of rell-selected compositions May 16th.

SE Mozart Society of Fiske University, Nashville, Tenn., gave their forty-third and forty-fourth concerts, May 11th and 12th, two

MISS EVELTS A. FLETCHER has returned from a very successful ling to Europe. White in London she jectured hefore the Incorpo-nied Scelety of Musicians. She also gave exhibitions of her work a Leipsic and Berlin.

The musical program for the Chautauqua Assembly of 1899 In-cides a period of eight weeks. Dr. H. R. Palmer, of New York, will be in charge as director. Among the soloits who are an incident are: Dr. Wm. H. Sherwood, the plants, of Chicago, Mms. Seetia Epploghousen Balley, prima donna; Mme. Fish Griffin, Misa Mabelle Crawford, Misa Adele Mulford, Mr. Julius Walker, Mr. A. Rice, Mr. Sol. Marcosson, and Mr. I. V. Flagler. A band and settra will be in attendance, as usual. The great chorus of five sices will take part in sixteen concerts. Mackenzie's Dress of Jubai" will be presented in August.

Mins NELLIE HIBLER, of Bradford, Pa., and her pupils, assisted YM. E. Mente, violinist, and Mr. T. Neumeyer, clarinettist, gave the codo-febreason recitat, May 23d, in Y. M. C. A. Hall. The regram consisted of vocal and instrumental selections

resimiles so as to make it harmonize with its development into a seast of the same state of the second society. It has adopted a new title, "The Society of America Musicians and Company of the hydrogeneous descriptions are considered to the hydrogeneous description of the hydrogeneous description Musicians and Composers," and it has amended its hy-lawa or qualifications for membership and admission of composi-Elegand A. MacDowell fart vice-president, Reginal de l'avec de vice de v and treasurer, Lucien G. Chamb.;

THE ETUDE

I have examined your book, "New Exercises in the unstruction of Melodics," by Henry Schwing, and find set plan to get music to smit pupils. Mrs. F. A. GILBERT. that it fills the purpose for which it is int completely. HABRY ROWE SHELLY.

'In Praise of Music," by W. F. Gates, is an admirable collection of geme of musical thought. There is something in every page to comfort the teacher, inspire the pupil, and uplift the musician into the loftier, yet not impractical, atmosphere where he should dwell. It should be on the studio table of every teacher. HENRY B. RONEY.

"In Praise of Music" just received. Am delighted with it in every way.

I think very highly of Mr. Gates' book, "In Praise A dunk rety nignly of int. Gates Dook, "In France of Music." There is no other art in existence concerning which so many beautiful things have been said by poets and philosophers and men of learning as our own beautiful art of music. I therefore not only congratulate you, but am thankful to you that you have hrought together in such beantiful form so many of these true orgetuer to such occurring it. And yet, after all these wise sayings, the art still remains unfathomable and unexplained. The wide reading of such a book will help the cause of music.

M. L. Bartlett, Mus. Doc., Praident Det Misses Musical Chiege.

I received THE ETUDE for April, and am pleased to eee that your paper is with rapid strides advancing to the heights. More and more THE ETUDE will become a welcome and indispensable guest, not only of "the young lady teacher that has just started teaching," but of the cream of the musical profession.

Mr. Van Cleve's letters are classic in style and contents; the paper on Leschetizky is masterly and valua-CARRIE PARKHURST

With regard to the new "Sight Reading Alhums," I am using several of volume I, and I find them excel-lent. Mrs. W. H. SEXTON.

I received "Touch and Technic," hy Mason, and I Music, has sent us the programs of the graduating class of 1899. He am so well pleased with it that you may send me volume II.

"The Duet Honr" is the most satisfactory book of

The music was received in good order, and later, the 'Sight Reading Alhum' and "Duet Honr" were also Mr. F. W. Wodell, director, gave a concert, May 11th, in which corea's cantag, "The Rose Maiden," was the principal feature.

"Signt resulting Aminim received. I like them very much, and shall take pleascorea's cantag, "The Rose Maiden," was the principal feature.

"Signt resulting Aminim are received. I like them very much, and shall take pleas-

I ordered Landon's "Sight Reading Albnm," also his book of selections, a year since, and am so much pleased with them that from now on will send as I may need.

Mrs. F. H. Heartsetl..

posterances of nonthing "Stable March." The chores nombers "G-5" wides, and hander the directorship of Mr. H. H. Wright.

The Carlotte Engence Brown 'Glab, East Onage, N. J., gave a supplies suicised May 16h. N. H. Harry Holden Hone, composers "maked fore positions by American composers.

All the Carlotte Engence Composers and the Carlotte Composers of the Carlotte Carl able friend, although I am a subscriber to all the leading musical journals. Julia Ellen Lewis.

In another journals. SLLH TLLES LEVILS.

I want to thank you meet sincerely for the book on "Ear Training," by Heavey, that you so kindly sent me as a prenium. It will be a valuable book to any person who wishe to etaly music seriously, or, in other words, to bowne musical and learn how a piece sounds by meet jooking at the music. The book will be a by meet jooking at the music. by merely looking at the music.

great help to persons who wish to understand musical

DESSIE MARTIN.

I am very well pleased with the "Dance Album" re-MRS. E. J. MUNROE. The game of "Triads and Chords" was received, and

my pupils like it very much. ADELAIDE CLARKE. I am very much pleased with all selections sent, and all of your music published, and find the On Sale plan a great help.

MISS L. M. JANES.

In Manueriti Solety, of New York, has decided to broaden its solety, it harmoniae with its development into a music class, and notice good results in a short time, music class, and notice good results in a short time.

MES. W. B. SWEAENGEN.

I like the copy of Riemann's "Dictionary" very much, and I think it is the most compact, yet complete, dictionary I have ever seen. TBOMAS TAPPER.

Mathewe' "Conrse of Studies" are the best graded

studies for piano I have ever seen.

MRS. P. A. SKEEN.

I consider Dr. Riemann's "Dictionary of Music" a a consister of the man and the control of history of history book that every teacher and student should have in his library. It contains something meeful and instructive in most every branch of music. It is an up-to-date book; concise, condensed, and excellent in every re-CHAS. S. WENGERD.

I have decided to try your On Sale plan, as it is the

I was very much pleased with music received and your promptness in filling order. MRS. GEO. SMITH.

I sppreciate more than I can tell you the promptness with which all orders sent to you are filled, and shall arrange to get all the music needed for my class next C. W. SHINBOLSER. year from you.

I received Clarke's "New System of Harmony," and I think it very good. It is so clear, and right to the point. MBS. C. H. BRINEMAN

The ideas contained in Mr. Gates' "Hand Gymnastic Leaflet" are certainly useful, and, if carefully carried out by a painetaking pupil, can only lead to beneficial

I have been a teacher of music for twelve years, but not nutil this year have I used any instruction book that I like as well as I do Landon's "Foundation Materials." MRS L. A. MANTER

Landon's "Foundation Materials" is just the sort of book I have been wishing for. I am much pleased with it. WINIFRED M. PEERLES.

Clarke's "Music Tablet" is the most useful thing I T. A. HAWKINS. ever used in teaching. I find Clarke's " Harmony " very interesting; many

new ideas, very helpful and easily understood MRS. C. BOYLSTON.

I received Schmoll's "Studies and Study Pieces," and can truly say I am delighted with them.

MRS. ELEANOR M. DAVIS.

I am favorably impressed with Schmoll's "Studies."
They will, no donbt, he welcomed by young pupils as well as by their teachers.

WM. K. GEAREE.



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perfect condition. \$60, cost \$40. Address G. H. R., care of ETUDE. YOUNG LADY, COLLEGE GRADUATE, DESIRES a position as piano teacher or assistant in a Southern school. M. care of ETUDE.

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WANTED-POSITION AS DIRECTOR OF MESIC or as teacher of advanced plano-playing and theory in a Conservatory, or an opening for a private studio in a large town or city. Muny years experience. Best of references. Address X. Y. Z. care of the ETUDE.

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Ann piece for players in the lower grades. It is
very interesting and melodione. Both hands get good
drill. Characteristic Spanish gypsy rhythus are introduced.

2700. Chopin, Fr. Op. 34, No. 1. Valse Brillante in A-flat. Grade VI....... One of the most popular and pleasing of Chopin's waitzes. It is used by all teachers and students who aim to have a good repertoire.

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A fine arrangement of Brahms' beautiful song, that will be found of great value in recitals and concerts. It forms a splendid study in clear melody playing. 2727. Rathbun, F. G. The Jonquii Maid. Song for Medium Voice. Gmde III, A good song in the modern style to a slightly fanct-ful text. It is melodious and has a very interesting

2734. Scammell, A. D. Serenata. Grade

A vary pleasing pieca with aomething of the Hun-garian in its general character. It will be found a good study in melody playing, with drill incharacter-istic rhythms. Sure to please players and bearers. 2735. Dibble, Horace P. Rock of Ages. Duet for Soprano and Tenor. Grade

2736. Engelmann, H. Op. 338. Piff-Paff (Polka-Galop). Grade III......

A piece in a captivating dance rhythm, with lots of life and melody in it. It is popular in character and with please those players who demand an abundance of malody in what they play. 2737. Engelmann, H. Op. 333. Piff-Paff. Four Hands. Grade III A fine duet arrangement of the provious piece; very brilliant and effective; not difficult in either part.

2752. Kowalski, H. Op. 64. Once Upon a Time. Grade III...... A fine little piece, both from the standpoint of piecaing quality and from its results technically. It has a little of the peculiar harmonic quality of the popular French componers.

2753. Bohm, Carl. Op. 326, No. 5, Soft Falls the Dew. Song for Medium Voice. Grade 1V...... A melodioue, singable song, with English and Ger-man words, just suited to general teaching or recital

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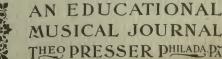


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PHILADELPHIA, PA., JULY, 1899.

### THE EMUDE.

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### THEODORE PRESSER,

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In "Scribner's Magazine" for April there appeared an article hy Professor James, of Harvard University, under the caption of "The Gospel of Relaxation," that should he read hy every one. There is no doubt but that the nervons temperament of the American leads him to an excess of expenditure of nervous and physical force in all that he does. This is the case particularly in business enterprises. This tremendous aggressiveness, concentrated energy, and enthusiastic persistency that the national temperament induces may have contributed to carry our people to the position now occupied in the very front of commercial life, but such a tax can not be endured year after year. There must be the opposite extreme of some relaxation. The spring that is forever hent loses its elasticity.

the musical profession. A husiness man in one of the music. large American cities was talking to a musician during the torrid days in the early part of last month. He asked the musician whether he was very busy with work just then. The latter replied that he would be without any teaching to do in a few weeks, and would then have a long vacation shead of him. The husiness man congratulated him upon being so lucky as to be able to earn enough in eight months to do for twelve.

"But how I must work to do it!" said the musician. And there is the danger. A successful teacher is worked very hard during the season; so hard that he will lose all his strength and endurance if he does not use his vacation months in such way as to build up again.

Relaxation consists in removing entirely the strain on body and mind; and the more completely it is carried ont, the more quickly and thoroughly will the worn-ont tissue be repaired and the nervous energy be restored.

When the musician rests, it ought to be complete rest—a change of scene, a change of occupation, plenty of work of a suitable kind to build up and restore. The open air, the field, the mountain-side, the sea-shore, the great highways, where oxygen can be taken into the lungs, is where the brain-worker must seek his rejuvenation. Nothing restores peace to body and mind and gives tone to jaded spirits and irritated nerves like communion with Mother Nature.

also preserve. In the midst of the hurry and drive of Leonardo da Viuci or Michelangelo in art, Bulwer or often opens up unexpectedly.

few moments at least for absolute relaxation.

A YOUNG man fresh to college life, and to the opportunities offered by a great library, went to the librarian and inquired at which end of the library the students usually began. Here is a suggestion of a state of mind reached hy many seekers after musical knowledge. They know there is much to be done, treasures to be delved for, and want to know where to hegin. There is so much room for work in the acquirement of musical knowledge! The storehouse of musical literature is to he unlocked, and it takes the master-key to do it.

There is another side to this matter. Many of us are apt to read a book in a way that does not one-tenth the good that should be gained from the work. Reading with the eyes alone is not sufficient. What is read that is worth reading should be taken into one's nature and assimilated. It must be pondered over, be memorized even, be labored for in any way, so that the kernel may he extracted from the husks and shell that keep it away from these who are nawilling to work.

Let us read many books if we can, but let us read thoroughly, with mind and heart, all that we do read.

WE would call attention to the special articles on Bach which are included in this issue of THE ETUDE. A great many inquiries are addressed to the editor asking for advice in the preparation of literary matter to go with' recital programs or for use in the preparation of papers to he read before musical clubs or in lectures to classes.

The topics selected for consideration are all thoroughly practical, useful for the various purposes anggested above, and interesting. We urge our readers to a most careful reading of these special articles, and heyond that a loving, reverent, continual study of the works of

which come to the editorial department. We can dis- they disquieted over on the other side of the water. cern an effort on the part of a few musicians to hring their art hefore the general public through the medium

It is a very safe assertion that hut few editors of secuto a chronicle of the musical events of the community. The various husiness, religious, and social interests are eager to keep themselves before the public hy means of the press. Why not the musical profession?

It is of vital importance to all musicians that the public which supports them should be thoroughly inrested in music and kept in touch with musical news, and especially with the work of the local teachers and amateurs. The much talked about musical atmosphere will he more likely realized as a result of telling the column, let there be ten this next season.

THERE are two extremes in the realm of intellect : the gathers facts in utterly new fields, and the other hy the bumbs of work to follow. What will build up will men like Sir Isaac Newton or Humboldt in science, dependent upon an ambilious future. A broader field men like Sir Isaac Newton or Humboldt in science, dependent upon an ambilious future. A broader field men like Sir Isaac Newton or Humboldt in science, dependent upon an ambilious future. A broader field

a busy season of teaching, the musician should snatch a Goethe in literature, and Mendelssohn or Liszt in music are cases in point for the other extreme.

Both classes of minds are needed, but both are comparatively rare. The vast majority of intellectual people are neither very versatile nor very narrow. Each extreme has its favorable and its nnfavorable effects. Extreme versatility has this one capital annoyance, that the versatile man is always dissatisfied with the verdict of his fellows. He is always inclined to desire high estimation for the thing which he finds most difficult to do, and to think comparatively little about the things which he does with ease.

We all have read of Cardinal Richelieu who was more eager to he thought a dramatic poet than a great statesman, and we remember how one of his intimates said that it was strange that so great a statesman could write such dull poems. In music there was the case of Ruhinstein, who was hitterly disappointed that the world would not rate his compositions above his pianoplaying; yet in the line of interpretation he had only one rival, in all the history of art,-Franz Liszt; whereas, in the field of composition, nohle and significant as his works are, and in small forms at times charming, he is not a match for at least twenty great names. This is not to say that his works do not enrich our lives, but simply to point the moral that a man can not be equally great in many things.

THE time is not far hack of us when the Enropean spoke superciliously of the American as of an inflated hraggart. The way in which all Europe, but especially England, has experienced an instantaneous conversion as to our military importance is enough to provoke a smile made up of equal parts of gratified vanity, tittilated contempt, and disgusted amusement at the frailties of human nature. It is astonishingly easy to see the sun when it has gotten up above the eastern horizon. Let us see how this principle affects the members of Bach, the source of all that is best and greatest in modern The Old World has been growingly uneasy for a generation or more as to the significance of the great problems in human society and economics which are at ferment Wg have been much interested in several newspapers working in this nation, and now, more than ever, are

> They still, however, hold their heads high and stiff at our art. Well, let them, if it is a comfort. The attitude lately taken by our plucky and gifted composer. Edward McDowell, as to strictly American compositions, lar papers would refuse to devote a column once a week while it does not in the least apply to the M. T. N. A., which is a special body existing for a special purpose serves very well as a weathercock to show which way the wind is setting in the genuine American breast. That is right, American composers. Let us demand for our creative art that rank which it undouhtedly merits. We need not go about asking for a high protective tariff of lenient judgment for our compositions, for they are already as good as any created upon the other side of the salt sea, except that produced hy some score or more men of the first magnitude, such as Bach, Beethoven, public about music than by keeping the facts away from Wagner, Brahms, and such worthy gentlemen. How them. Where one paper can be found with a regular many such have they in all Europe? No, no, American composers! Demand recognition based npon severe comparison with the very hest that Europe can do. Ye need not fear the ordeal.

MANY a teacher thinks that he is in the wrong place, The lesson to be learned during these months of grand generalizer. The Scarabeist in the "Autocrat of that his sphere is limited. A good rule is not to despise the sphere is limited. The scarabeight in the "Autocrat of the sphere is limited. The scarabeight in the "Autocrat of the sphere is limited. The scarabeight is the sphere is limited. The scarabeight in the "Autocrat of the sphere is limited. The scarabeight is the sphere is limited. The scarabeight in the "Autocrat of the sphere is limited. The scarabeight is the sphere is limited. The scarabeight is the sphere is limited. The scarabeight is the "Autocrat of the sphere is limited. The scarabeight is the "Autocrat of the sphere is limited. The scarabeight is the "Autocrat of the sphere is limited. The scarabeight is the "Autocrat of the sphere is limited. The scarabeight is the "Autocrat of the sphere is limited. The scarabeight is the "Autocrat of the sphere is limited. The scarabeight is the "Autocrat of the sphere is limited. The scarabeight is sphere is limited recreation can be and should be applied during these months of grand generatizes.



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TWENTY-FIRST ANNUAL MEETING,

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#### THE PROGRAMS.

National Association have been held, and the twentysecond will take place at Des Moines, Iowa, next June. This fact in itself indicates that there is a real need for such an organization. The ontsider naturally asks, 'What is the object of the Music Teachers' National Association?" There are several objects. Those particularly noticeable are: Improvements in methods of conragement of native composers; and last, but not who receive new stimulus for their work in such contact. ing care. He may yet become "the coming man!"

The Association has had its nps and its downs. When all have worked together harmoniously for the common 'downs' naturally followed.

Association lost faith in those at the helm and in its further neefulness. Those were dark days. But all this was readjusted, and a new lease of life came to the Association. In the Cincinnati Convention all selfishness and individual gain was huried far ont of sight Never was there a more harmonious convention. The Cincinnati musicians endeavored to sink their identity for the common good. All praise to President Gantvoort and his able colleagnes for their skillful management of wheels ran so smoothly they could scarcely be noticed.

This particular meeting was extraordinary in one Elsenheimer, G. Whiting, and Kroeger. feature: the musical programs were devoted entirely to the works of American composers. Much argument had previously prevailed in regard to the advisability of Shelley, and Parker. There were essays and addresses ench a move, and it was considered to be involved in a hy H. E. Krehhiel, Wm. Armstrong, E. J. Meyer, Thomas great deal of risk hy competent persons, so far as artistic Tapper, and msny discussions regarding piano, vocal, success was concerned.

One of the most distinguished musicians of this conntry openly protested against the idea, and his views carried much weight in certain quarters. He withdrew one of his works from performance, believing that a concert of which the program consisted entirely of works by American composers was unjust to each composer represented. In other words, he objected strongly to 'Americanism" in music, and took the position that hnt one work hy an American composer chould be heard in a concert, at which should also be heard works by foreign composers. In this way, he claimed, the American was by an American composer.

was difficult for many Americans to get a hearing for cinuati Symphony Orchestra, under the masterly directheir most important works under any circumstances; tion of Mr. Frank van der Stucken. that orchestral conductors would scarcely give a place on their programs to the American composers; that chamher-music clubs, choral societies, and representative pianists and organists rendered but few works by Americans; that ench a move would give an impetne to the native composer to do his best work ; that his compositions would receive a hearing before competent musicians under excellent circumstances, and, finally, that "the survival of the fittest" would naturally be the case here as well as in all productions of nature or art.

The popularity of the latter view was evinced by the number of our very ablest musicians, who sanctioned it either by for warding compositions for performance, by attending themselves, by taking part in the programs, or by

Now that the Convention is over, it is natural to ask if the move were a wise one. The general opinion seems TWENTY-ONE Conventions of the Music Teachers' to be that it was. It is true that some of the programs were rather long, hnt this is a fault to he found with all musical conventions, whether American or foreign works are rendered. In these concerts the American composer has proved himself to be extremely versatile, possessing, in almost every instance, a masterly knowledge of composition and instrumentation, with a true instinct of that which is "effective" His weaknes instruction; advances made in public school work; en- lies in that of a convincing individuality. He is also somewhat prone to follow too closely upon Wagnerian least, the coming together of musicians from all parts of lines, and to be somewhat prolix. But, on the whole, the country, who "brush np" against each other, and his work is interesting, progressive, and shows painstak-

The programs contained orchestral works by Templewelfare, the "npe" were in evidence. When individual ton Strong, B. O. Klein, F. van der Stucken, Michael aggrandizement was the mainspring of a convention, the Brand, C. D. Carter, J. K. Paine, H. W. Parker, and J. Beck. Concerted numbers for piano, violin, violoncello, and voices with orchestra, by G. W. Chadwick, A. Whit-There was a period when the best members of the ing, H. Brockwsy, H. H. Huss, F. G. Gleason, Dudley Bnck, V. Herhert, A. Gorno, H. Kaun.

There were chamber compositions by E. R. Kroeger, B. O. Klein, H. Kaun, C. Sternberg, and A. Foote.

The piano pieces were by Foote, Brandeis, Preyer, Sternherg, Basch, Foerster, Liehling, W. G. Smith, Conrath, W. H. Sherwood, Klein, Brockway, Guesshacher, Schoenfeld, Bntschinger, Borowski, Whiting, the many details necessary to obtain success! The E. H. Sherwood, Maas, Seehoeck, Penfield, Dayas. The songs were by Gerrit Smith, Woodman, Van der Stncken. Nevin, Mrs. Beach, Mattioli, Coombs. Chadwick, Boex.

The organ numbers were by Wrightson, Lutkin, Buck. Bartlett, Barnes, Glesson, G. E. Whiting, Lewis, Taft, organ, and other topics took place in the smaller rooms.

Those who took part in the musical programs were Walter Keller, Mrs. Lillian Arkell-Rixford, and Charles Galloway, organists; Ernest A. Kroeger, George Schneider, Arthur Whiting, George Krueger, Haus von Schiller, Carl A. Preyer, H. H. Hnss, W. H. Sherwood. C. Sternberg, Arthur Foote, pianists; Miss Florence Hayes, Miss Mamie Harrison, Oscar Ehrgott, Mrs. Mamie Hirsem-De Moss, Edmund A. Yahn, Miss Adelaide Kalkmann, Mrs. Ida Smith-Lemmon, Wm. A. Lemmon, A. F. Maish, and W. Y. Griffith, vocalists; José Marien, work should be heard entirely on its own merits as M. Snyder, R. Schliewen, L. Mattiole, L. von Knnits music, and not seek for recognition simply because it Adolph Hahn, F. Esser-Cremerins, C. Brneckner, M. Brand, H. Froehlich, A. Sclath, L. Wiegand, and H. Kopp, stringed instrumentalists; the Polyhymnia On the other hand, it was asserted by others that it Society; and last, and most important of all, the Cin-

To Mr. Frank van der Stucken an especial word of praise is due. It is well known that he returned from a vacation trip to Europe in order to conduct the orchestral works in these concerts. He threw himself into his duties with all his accustomed energy and enthusiasm, and inspired his men with sympathy and warmth. He showed as much interest in conducting these works by Americans as if he were leading a Tschaikowsky symphony or a Wagner overture. His work in this Convention has greatly raised him in the esteem and affections of all the musicians who were present.

The place of meeting and the names of the officers for M. T. N.A.? correspondence in which they expressed their sympathy. the next year will be found in another column.

### THE BUSINESS MEETINGS.

THE Music Teachers' National Association has passed through many vicissitudes. Starting in 1876 with a small number of musicians intent upon improving the status of the profession and hringing its members into closer social relations, it has, in spite of all discouragement, survived its twenty-first annual meeting at Cincinnati, June 20th to 23d, with at least a fair chance of surviving as many more, if the spirit and the policy inaugurated at this meeting are to prevail in the fu-

As a natural consequence of the migratory nature of its meetings in the past years, the personnel varied from year to year; the organization lacked coherency and dignity, and it tended to fall apart hy its own weight. Convenience of location and personal inclination were the factors which determined the presence and membership of the great majority. It need not he said that such a condition of affairs did not lead to permanency por to a consistent dignified policy befitting a society having as its object the culture and maintenance of a notional musical art

It was thought by many that this higher policy could hest be seenred by the adoption of a system of delegate representation, and in 1897 such a scheme was sketched and anhmitted to the Association at the meeting that year in New York. Its discussion was carried over to the next meeting, also in New York, and, not proving exhanstive, a mid winter meeting of delegates was called there during the Christmas holidays, 1898, to elahorate a constitution in accordance with the aim in view This was attended by forty delegates representing ten States, and the result of their deliberations was the constitution which was adopted last month in Cincinnati in practically the same shape as it left their

This constitution provides that all business coming hefore the Association shall he intrusted to a representative hody of delegates meeting one day hefore and one day after the general meeting. Each State is to have five delegates: where there is a State association three are appointed by that association and two hy the president of the National Association, who, in the absence of a State association, is empowered to appoint all five. He also has the privilege of making other appointments, when in his opinion it is indicions to do so. He is also directed to appoint three supervisors of music in public schools in each State, to be selected at large. Each chartered music school and college, or other institution of higher education where music forms a part of the curricnlum, may appoint one delegate. These delegates together with the first vice-president of each State and all past presidents, form what is called the Senate, which elects its own officers and committees and has entire control of all husiness of the Association. To facilitate matters a smaller body exists within the Senate, known as the Conncil of the Senate, consisting of two delegates from each State, elected by the Senate, together with members of the Executive and Program Committees. Membership in the Senate is for one year; memhers of the Conncil are elected for two years. Business may originate in either branch, but is not in force until approved hy both. Either body, however, may refer any matter to the other with power to act.

The effect of these changes is to take away the voting power from the floating constituency which forms the great majority in any given meeting, and confine it to a mnch smaller body with greater elements of permanency

Improvement and education were the dominant keynotes of the present Convention. Their import may be perceived by a consideration of the topics proposed for discussion at the preliminary meeting of delegates on Jnne 20th, a meeting in which fifteen States were represented with more than fifty delegates :

What should the M. T. N. A. do for the private teacher of music in the smaller towns and cities? What should the M. T. N. A. do for the American

composer? What should the private teacher of mnsic do for the

What should the composer do for the M. T. N. A.?

what should the American music teacher do for the favor of postponing the matter, but this Mr. Gantvoort renels will receive the contributions of his influence. The Amsrican composer?

What should the American composer he willing to do for the music teacher ?

In what way can the M. T. N. A. he made a more nawasal and permanent body than it is now or ever has and his conferes had labored on account of this modes:

The recent meeting at Cincinnati, where, by the way,

of five, then submitted to the general body of delegates, and finally brought up in meetings of the whole. The general feeling awakened by their discussion seemed to be that the Association should inangurate a campaign of education. To that end the establishment of an official organ of an educational nature was strongly advocated. In this connection a scheme for a series of lesions or course of reading on the plan of the university extension movement or Chantanqua home study was indorsed, and a committee was empowered to prepare such a conrse to meet early next fall. These advantages are, of course, to he reserved only for memhers. and it is thought that such a movement will bring in a body of associate members large enough to place the Association on a secure financial foundation, thus allowing it to realize its artistic and pedagogic ideals in a manner which has never before heen possible. It was considered that it would go far toward popularizing the Association with many to whom it is as yet nnknown or merely a name, hesides materially elevating musical standards and knowledge. This is, perhaps, the most hopeful scheme vet advanced for the furtherance of the objects which the Association has in view; the earnest spirit end serious temper with which it was taken up augurs well for its success.

A topic which received a dne share of attention was the affiliation of State associations with the national body. Various plans were proposed by which this might be promoted. It is all the more important since many see, in the growth of State associations, a menace to the wellbeing, if not to the very existence, of the national organization. The new constitution keeps constantly in view the interdependence and interrelation of the twe hy its system of representatives and appointments from the State to the national body.

Another suggestion was the giving of concerts, nnder the auspices of the Association, hy artist memhers in various local centers throughout the country. It was urged that there are many cities of good size, especially in the Sonth and the remote West, which are shnt ont by geographic and other reasons, from musical advantages of a high order, where such concerts would, no doubt, he gladly welcomed. The opinion was advanced that they would not only serve as stimulus to musical art in general, but he invaluable in promulgating the educational aims of the Association.

It will be seen that these plans have a wide scope. It is not probable that all can be practically carried ont, but the fact that they were taken np and seriously discussed shows the temper of the Association in regard to time and ability be given to this movement. It is only in such a way that we believe the Association can be brought to do the good that it ought to do. It has been most fitly said that if this Association is of no benefit except to those who are its officers, or who have an ax to grind, then it has no right to exist." This is nnbere no right to exist in the broader sense of the life members to the list of forty secured two days before. But, of all the scores of good things none was better

These are golden words and fitly characterize the spirit of the Convention of 1899.

teachers and musicians by sending circulars to every part of the country, the offering of prizes for composition, and the heavy printing bills for a wide range of Association literature, laid a heavy financial burden on the Association; a more grievous burden on the resources of the Association and spirits of its officers than an ontsider can readily imagine.

business meeting, on Jane 21st. Some members were in something, and begins to be observed as to what chanpromises; and then the said book should be illustrated something.

of opinion. He explained the anxiety nuder which he he he good for?

It was proposed that a movement to enroll life mem- garded as safe. Its bennmhing load of deht, from which bers at \$25 each should be taken up at once-forty such would be sufficient to wipe out this indebtedness and leave the Association with clean hands before the world. of a first-class Methodist effort to lift the mortgage off a This proposition was received with great enthnsiasm, church, and it was very fitting that a patriotic doxology which increased from moment to moment, es names ench as "America" ehould have been enng hy the juni were handed in, and in less than half an hour the requisite number was secured.

constitution was adopted by a nuanimous rising vote. in 1890 and the one at Boston in 1886 hear the palm. It will go into formal effect January 1, 1900. The the American composer



PRESIDENT A. J. GANTVOORT.

action. Both cities put their attractions-social, artistic, pleton Strong stand possibly highest. and material-in the strongest light, hnt Des Moines many respects might be more satisfactory than in a city "sizing-ups" to which they were subjected. where such gatherings are not unusual. Des Moinee One lady, for inetance, said that a certain composer

Arnold J. Gantvoort, Cincinnati (reelected); Vice self a capital pianist, and her bead bushy with ideality, President, Arthur L. Manchester, Camden, N. J.; Secretary, Philip Werthner, Cincinnati (reelected); Trese-sentiment around the entire horizon,—she was most tion from 1896 to 1898 to revive the interest of American ner, Fred. A. Fowler, New Haven, Conn. (reelected); agreeably entrised at the general appearance and permitted to the control of nrer, Freu. A. Fostier, M. L. Bartlett, C. M. Keeler, sonality of a well-known composer, and said that he had Milo Ward, all of Des Moines; Program Committee: a conntenance in F sharp minor. Frank van der Stucken, Cincinnati; Thomas Tapper, It would take a eizable book to preserve all the good Boston; Rossiter G. Cole, Grinnell, Ia.

### GENERAL OBSERVATIONS.

happing exercised in canceling this debt at the first cast his first voice, he becomes a citize and counts for jets (especially gas-jets); all the projects, plens, and business measures.

fused to allow, stating that in his opinion it was the most M. T. N. A. has reached that period of enn-rise matnrity important question before the Association; and in this he and is a citizen of the mueical world in full standing. was sustained by a general and spontaneous expression Now, how will be vote? What will he do? What will

able inheritance, due to no fault of theirs, -indeed, that as a wailing infant of one year's growth the M. T. N. A. thee questions were first discussed by a committee apart, the treasurer's report showed a most satisfactory was domicised in 1879, may be fairly considered a etate of affairs,-hnt which hampered their every effort. crucial test of the Aesociation, which may now be reit would certainly have died in another year, was hoisted with a whiz the other morning, which reminded one

The meeting, taken all in all, was as good and sig-At the final husiness meeting, on June 23d, the new nificant as any previous, among which the one in Detroit

A most striking feature of this meeting was the ex-Committee on Representation at the Paris Exposition in treme prominence given to American compositions. 1900 in its report recommended the Commissioners for This, of course, has been discussed in a spirit of approval America to give due consideration to the adequate rep- and in a spirit of censure almost ad nauseum; but the resentation of American composers in the Exposition deluging of our ears, braine, hearts, ganglionic centere, concerts. It furthermore gave the formal indorsement osseons frames, muscular investments, and digestive apof the M. T. N. A. to the appointment of Frank van der paratns, not to mention those frailer and more ethereal Stricken as conductor of such compositions, he being, in elements known as thoughts and emotione, by so much their opinion, the only native American conductor of note good, amhitions, respectable mueic, where noble medi who has been closely identified with all the intereste of occity had a malicious way of making itself nncomfortably felt much too often, canses all trne lovers of American mneic-culture to recognize two facts, written as with eky-rockets against a midnight sky: first, America has a large cohort of studione men who have mastered the art of mueic and can make excellent use of their attainments in a constructive way ; second, very few of our musicians can yet speak convincingly in a voice entirely their own, and tell us something which God and the heart of mankind have whispered in their

> But what of it? Why chall we carp and fret and whine? How many hundreds of millions of human beings lived in western Enrope from 1685 to 1883? In the former year Bach was horn; in the latter, Wagner died. What an easy problem in arithmetic it would be to count the men who in those two centuries wrote pages of music which are a permanent happiness for all man-

Fie npon the carpers! Bravo, hrother mneicians! Keep at it : we are going at a gallant gait. The music we are making is snrpaseed in all Enrope by fewer men than could be counted on one hand.

Among the many noble works, larger and smaller, the concerto for piano and orchestra by Huss, the piano Invitations for next year's meeting from Des Moines quintet by Foote, the Ratcliff symphonic prologue by and Milwankee were submitted to the Association for van der Stucken, and the Sintram eymphony by Tem-

The air was filled with a constant huzz and hreezy practically won her case when, in addition to offers of fintter of critical, analytic, parasitic, and semipolitic free accommodations of auditoriums, hospitality of her cal conversation. It would be charming and perhaps "Sort said, in his opening address, "It is necessary that leading club, etc., she pledged herself to a contribution helpful if the little hand of lions, after they returned to of \$1000 in cash. It was also felt that in a smaller their cages in various quarters of the great republic, place than is assually chosen for meeting the results in could know and broad over some of the comments or

> was accordingly chosen as the location for next year's was the greatest little man and the littlest great man meeting, and the Convention adjourned after another that the ever saw. Another said of a certain pianist barst of enthusiasm, caused by the accession of ten more that he fairly hruised the plane with hrutal virility. The officers for the coming year are: President, than a remark made by a charming Southern lady, herwho, in talking about music, flashes heat lightnings of

etories, all the bright epigrams, all the kind and cordial compliments, all the keen and critical verdicts, all the vehement and vivid vitnperatione, all the countless angles and corners that were illuminated by slide-lan-The carnet many margine.

The carnet mean and tact of President Gantvoort were

WHEN a boy gets to be twenty-one and is ready to terms, (tailow-dips, kerosene lamps, electric arcs, and ges
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The carnet means the second of the control of the contr

It was a glorious good time, full of enthusiasm and orchestral concerts. fraternal feeling; and the M. T. N. A. may be looked upon as a fixed fact for the future.

#### CONVENTION NOTES.

WILLIAM ARMSTRONG, of Chicago, was attentively followed in his paper, read in the first general meeting. ou "The Artistic Temperament." This was a thoughtful consideration of the traits necessary to the great interpretative artist, and forms part of a work which is soon to he published in this country and in England

It was generally considered that in arrangement of material, programs, etc., this convention was superior to any which have preceded it. The first half of the morning was devoted to special topics, -voice, piano, organ, public schools, --in separate rooms. At 10.30 A. M. a Tapper, of Boston, "The Foundation of a Musical meeting of the whole was held in the large auditorium Education." It followed closely the lines of the educafor business and discussions of more general interest. tional suggestious made in the president's address, and The afternoon and evening were given to concerts, the made a deep impression on those present. Mr. Tapper interest naturally culminating in the evening concerts, is a member of the committee appointed to carry these which were choral and orchestral.

Apropos of the outing at the Zoo, where a concert was arranged in honor of the Association consisting of American compositions, one of the delegates remarked. "What do they want to go to the Zoo for, when they have us to look at?"

President Gantvoort showed such tact and husiness energy that it was the all but unanimous opinion that he should succeed himself. The only dissenting voice was that of Mr. Gantvoort himself, but seeing the overwhelming odds against him, he gracefully yielded. This assures a meeting next year at Des Moines on the same high plane as that at Cincinnati.

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It seemed to be the general impression that although this time the policy of exclusively American compositions was, on the whole, a success, it would be somewhat. hazardous to repeat it. Artists were necessarily hampered in making np their programs, and were obliged to play much which appealed to them but little or not all. This plan, if pursued, would inevitably result in tedinm, and thus he disastrous to the cause it was intended to

Frank Herbert Tubbs and Constantin von Sternberg started the hall to rolling which resulted in the raising of fifty life memberships at \$25 each. When on the first day the fortieth name was reached, and an enthusiastic member raised "America," the effect was electric. It was felt that it meant more than money to the Association; it meant a unity of interest among the members and a new era of usefulness to the organization.

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In regard to the music heard on this occasion, it was a surprise to note, in general, the weakness of the piano compositions as compared with the ensemble works. The former were largely salon pieces, and naturally light in character. From this category, however, must be withdrawn Ad. Foerster's "Eros," Wilson G. Smith's "Silhonettes," Arthur Foote's "Poems after Omar Khayyam," Howard Brockway's "Ballade, Op. 10," William Sherwood's "Medea," W. H. Dayas' "Polonaise in A Minor," and Aug. Glissbacher's "Impromptu in A Major.'

Among the most appreciated works were the two quintets for piano and strings by E. R. Kroeger, of St. Louis, and Artbur Foote, of Boston. These two compositions were received with the most genuine enthusiasm, which, from their mastery of form and musical inspiration, was fully deserved

The American composer can not complain of the williugness of his musical confrères to spend money on

THE ETUDE by hundreds of cuts of all the hobby-horses and their his hehalf. The Cincinnati Symphony Orchestra, under founded on the copy edited by von Bülow, whose work is author-Frank Van der Stücken, was paid \$3600 for the three

The reception given on Saturday afternoon by Mr. and Mrs Alexander McDonald at their heantiful home in Clifton, was only marred by unpropitious weather. This, instead of the proposed al fresco gathering on the lawn, confined the company to the house. An informal pro gram was heard hy aid of the fine organ and piano in the superh music-room, and was thoroughly enjoyed by those who had hraved the elements. Among those who contributed to the pleasure of the occasion were Miss Isabella Beaton, Cleveland ; Jas. A. Farrell, Lawrence, Kas. ; A. W. Berge, New York ; Walter Keller, Chicago ; W. S. Sterling, Cincinnati.

One of the most scholarly and able addresses made during the whole convention was that hy Thomas anggestions into effect



[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE.

Questions that have no general interest will not receive atten-

M. K .- 1. By "oid school," when used in connection with piano teaching, is meant the system of teaching in vogue a number of years ago in contradistinction to modern methods and ideas. Bertini's "Piano Method" properly falls under that head. Kalkbrenner was a type of the old school-teacher 2. Slanting lines (sometimes dotted) connecting a note on one

staff with one on another are used to indicate a melody which is venlence in playing het ween the two bands, or the movement of an inner part which is of importance

8. When a fine is run perpendicularly through a mordent it indicates that the ornamental note is the haif-tone below the principal note. You should have in your library Louis Arthur Russell's work

4. When a grace note, followed by a chord, and slurred, occurs in ic, the grace note is played on the heat. This is especially the case when it is in the bass; for example, G, first line, grace note, followed by the chord G and B in the octave higher. The neds is nsed to sustain the low G.

5. A note over which a short horizontal line with a dot over or under it has been placed receives a half-accent. A note inclosed in a parenthesis ie an optional note; sometimes it indicates a variant,

6. For hints on pedal practice get " The Pedale of the Piano-

7. A group of grace notes is sometimes played before the best. although, if the notes of the group form an arpeggio, the effect is actions, it is not so that the group form an arpeggio, the enert is the same as if the chord was written out in full and played with a roll from the lower to the upper note, the latter receiving promice. In von Bülow's edition of Beethoven'e sonatas nearly all grace notes and groups come with the beat. A single grace note is usually played with the heat. In a slow movement the tendency in modern plane-playing is to play the embellishments on the heat. In very fast movemente the difference between playing exactly on the beat or a very slight time before that the value of a grace note would indicate, is so little as to be barely, if at all, perceptible.

J. G. D.-1. "An Alexis," the name of a German melody, is taken from the first two words of a favorite folk-song; the words mean "To Aiexis." The poem represents a young girl addressing a rose which she is sending to her lover, Alexis.

2. The phrase "Revised or edited by --- " does not imply that 2. In phrase "lettined or cutted by one not imply that a change has been made in melody, or harmony, or both, but that the piece has been fingered, annotated, phrased, or otherwise prepared for teachers' use. For example, a Beethoven sonata may have sages that can be fingered in several ways or divided between the two hands to facilitate execution. Phrasing, so important in our day, is often lacking in the original copies of the works of the masters. Hence arises the necessity of a "revision" by some com-

E. T.-1. if a piece is marked "D. C.," it means to go to the beglinning, which may be an introduction. If the introduction is not to be played, the marking at the end of the piece would be "D. S."

2. It is customary not to repeat the different sections of a waltz. march, etc., in playing a "D. C."; use the second ending. 3. Chopin is pronounced Sho-pang, the final g not very prominent, indicating a nasal quality to the n, rather than the or

E. W .- Years ago, when astrology influenced all sciences, uneven numbers were considered lucky, even numbers the reverse. Perfect. time, counting three, was represented by a circle; Imperfect ti counting two or four, by a haif-circle, similar to our letter C. A.

S.-1. By "theory" is usually meant the study of mucic aside from learning to play some instrument or to sing, and, in its w application, includes the study of harmony, counterpoint, etc., s knowledge of the peculiarities of various musical instr musical forms, notation, and acoustics in relation to music. Many ers, however, narrow the term to the study of harmony.

2. It is not a very good expression to say " major or minor music";

3. At the present time but few publishers issue music in American ingering, and we certainly advice that you use only music in the eo-called " foreign " fingering.

. Massage means a rubbing or kneading of the muscles, and is nsed for remedial or hygical purposes. We do not think that it can be used with any great results on the hand for facilitating piano practice. We should recommend the use of "finger gymnastics, little namphlet is "Finger Gymnastics," by W. F. Gates, or go Bidweli's Pocket Hand Exerciser.

5, "Tonic-soi-fa" is the term applied to a method of learning to of a scale are the principal notes. The first is "do " which is the the familiar syllable names. The inventor of the system used the term to distinguish the system, which is that of a "me one in which the tonic changes with modulation -from the old or "fixed-do" system

6. A "comma" in music is the difference between what is known in musical acoustics as a major tone and a minor tone. To explain these terms: the vibrations of the different members of a scale in perfect tune have a definite numerical relation. The major third, C to E, is as 4 to 5; the major second, C to D, as 8 to 9; the proportion between D and E being 9 to 10, which is obtained by the folior ing calculation: C to E is as 4 to 5 or 8 to 10, C to D as 8 to 9, a major tone : hence D to E is as 9 to 10, a minor tone. A comp of the two proportions shows that C to D is larger than D to E by 21. This difference is called a comma

It is right to any "sharp C," if the word "sharp" be used as a verb in directing a player; but if need as a noun, it is hotter to say

J. A. W .- Composers occasionally use a double-time eignature such as ? ! when there is a regular alternation of time values. If the ge in time he for a few consecutive measures only, the change is indicated where it occurs, and not at the beginning of the pices

N. W. E .- See answer to the second question under M. K.

E. C .- 1. Arnessios in "broken forms" mean the notes of the chord upon which the arpegglo is founded, arranged in othe regular succession. For example, take the triad CEGC. The regular arpegglo would be made of these notes in regular succession. If the succession should be C G E C, it would be a broken form anon form consists in an imitation by one hand of the figure in the other, in a different octave.

before it without the first la first contradicted by a natural.

B. S.-1. The figures inclosed in circles found in Meudelaschn's "Songs Without Words," Litoiff edition, are explained in Wanaue "Organ Method," price 75 cents, in the same edition. It would require a great deal of space to give full explanation of all the signs need. They refer to the stops to be need. The European harmonlums are so different from the American organs that the registre indicated by the figures would not be of much service

"The Strad," and "Musical Answers," published in London, voted to the interests of violin study. The publishers of THE

L. G .- I. When "una corda" is indicated, it usually implies the indicated by the direction "hoth pedals." The two pedals can be

In playing church tunes it is generally best to take the hands off the keys at the end of each line. The choir and congregation

E. A. H .- 1. A teacher is to be the judge for the rendering of a piece. There is no fixed rule by which to tell where the time may be accelerated or retarded, or variation in dynamic expression be nsed with indication in the text. A very good work on such points is Luasy's "Mucicai Expression," and the work on "Interpreta tion" by Mr. A. J. Goodrlob, now in course of printing by the pub-

2. A good rule is to have the free finger over the widest space thus G C E G, the space between G and C is greater than from ( E; hence the fourth finger is free. When the space is equal, as in CEGC, the fourth is always used.

B. A. For a defaulton of "The Harmonious Blacksmith" is "Letters to Popils," in The Evrow for December, 1898. E. A.-For a definition of classic music see Mr. Van Clere's

THE receipts at the last Paderewski concert in London were over \$6000.

THE Illinois Music Teachers' Association met at Quincy, Jnne 27th to 30th. THE Indiana Music Teachers' Association met at

Lafayette, Jnne 28th to July 1st. THE increase in exports of American-made musical

instruments for the last year was \$463,000. THE United States is now exporting fifty per cent.

more of musical instruments than it imports. It has been reported that Miss Gertrude Mary Stein cathedral at Rheims.

will become a member of the Ellis Opera Company.

conductor, made a successful concert trip in Russia. "CENDRILLON" is the title of Massenet's new

opera. The plot is founded on the familiar Cinderella THE subject of Paderewski's much talked-ahout opera

is connected with gipsy life and the scene is laid in the Carnathian Mountains

An English piano-maker has announced a keyboard with keys of such width that children and others with small hands can stretch an octave.

It is reported in a New York paper that Maurice Gran, the opera impressario, bas offered Mme. Calvé a contract for sixty performances at \$1500 each.

A BOOK for advanced students of the pianoforte, hy Franklin Taylor, of London, "Technic and Expression in Pianoforte Playing," is to be ready shortly.

EMIL FISCHER, the great Wagnerian hasso, the favorite "Hans Sachs," was recently married to Mile. Sey- the fall. gard, who sang in this country several seasons ago,

MR. FREDERIC H. COWEN, the eminent English composer and conductor, was in Toronto and Montreal during the past month, in charge of some examinations.

"PANTOMIMOELETTEICOGALVANOCOROGRAFOPLASTI-CA" is the name of a pantomime given in an Italian city. This goes far heyond German compound words.

THE last season of the Handel and Haydn Society of Boston was not a successful one, financially speaking. The report of the treasurer showed a loss of over \$3000.

the city.

THE Connecticut Public School Music Teachers' Association held a meeting in Hartford, May 6th. A number of papers were read on subjects relating to public-

ELISE POLKO, whose name is well known in musical literature, died recently at Munich. Her stories and fantasias are well written, but inaccurate from the hiographic point of view.

ME. AUGUST HYLLESTED, who has been in Europe for the past three years, will resume his former position as director of the piano department of the Gottschalk Lyric School, in Chicago.

ME. MAURITS LEEFSON, pianist, and Mr. Gustav Hille, of Philadelphia, violinist, have arranged to open a school of music in the fall, to be known as the Leefson-Hille Conservatory of Music.

Mr. W. W. GILCHRIST has resigned his position as Director of the Philadelphia Symphony Society's Orchestra, an organization of about eighty amateurs, and one of the hest orchestras of the kind anywhere.

tain melodic treatment in the minds of beginners.

ing season. He will conduct four public concerts during the winter, and preside over the classes in composition and ensemble

HOWARD FORERE PETROE, a most promising American pianist and composer, died recently at Phoenix, Arizona. of Beethoven's sonatas can now he bought for half the Mr. Peirce was born at Dayton, Ohio, in 1865, and received a thorough musical training in this country and abroad

PEROSI, the Italian composer, declined the proffer of the permanent directorship of the Papal choir. He wants to devote his time to writing lyrics and even operas, so it is said, which he could not do if he accepted the position.

GOUNOD preferred suitable surroundings when he wrote his sacred music, usually some church or cathedral. "The Redemption" was written mainly in Notre Dame Cathedral : the music for " Jeanne d'Arc " in the

MAX ALVARY'S family is not entirely destitute. By THE Philharmonic Orchestra of Berlin, Arthur Nikisch the settlement of a law snit against the theater of Manheim, where the great tenor was seriously injured, owing to the carelessness of some employees, the heirs have received something like \$5000.

In Europe mnuicipalities huild theaters and operahouses: in the United States millionaires take the place of the cities. John D. Spreckels, the sngar magnate of San Francisco, has offered \$60,000 for the erection of a large concert-hall in Golden Gate Park.

FRAU SUCHER, the eminent Wagner soprano, is announced as intending to follow the example of quite a number of other singers, and devote part of her time to the teaching of singing in a Berlin school. The soprano rôles in Wagner's operas will, of course, he ber specialty.

THE Banda Rossa, which had such a bard time of it undertake a concert tour of this country and Mexico in

BERLIN has a great concert record. The Philharmonic Orchestra gives 100 concerts each season, the court or- He was first destined for the army, but when eight chestra gives ten, and two other orchestras give a number of concerts each season. Last winter there were sixty piano recitals, twenty-seven violin recitals, more than a npon. At fifteen he was an excellent violinist, and bundred vocal recitals and concerts, and a large unmber of chamber-music concerts.

SIR JOHN STAINER, the great English organist and composer, is to retire from his post as Professor of Music 1862 he married a Hungarian singer, Henrietta Treffz. in Oxford University. He hegan his musical career at and was appointed Hofkapellmeister to the Emperor. BRADDOCK, Pa., the location of a number of the great the age of seven as a chorister in St. Paul's, London. At His most famous composition was the "Beantiful Blue Carnegie iron industries, is to have a \$10,000 organ in the age of fourteen he received a regular appointment as Danube" walts. His operettas were among the most the Music Hall built by Mr. Carnegie and presented to an organist. He was organist of St. Paul's Cathedral popular ever produced in Vienna. Stranss was in the for many years, until his eyesight began to fail.

THE Missouri State Music Teachers' Association held their annual meeting at Joplin, Jnne 14th to 16th. A fine program of concerts, recitals, and essays was given. The officers for the ensning year are: President, H. E. Schultze, Kansas City; Secretary and Treasurer, H. E. Rice, St. Louis. Program Committee, E. R. Kroeger, St. Louis ; Mrs. W. D. Steel, Sedalia ; Mrs. Hart Cruckshank, Hannibal; Mrs. Mabel Haas Speyer, Kansas held their eleventh annual meeting at Albany, N. Y. City. Chairman of Executive Committee, Mrs. J. C. Jones, Colnmbia. Place of next meeting, Colnmbia, Mo., June, 1900.

twenty well-known planists as expected to make concert one of the most flourishing in the United States, and tours in the United States next fall. Some of the artists can always he found in the van of progress. are: Joseffy, Paderewski, de Pachmann, Rosenthal, Siloti, Stavenhagen, Lamond, Borwick, Josef Hofmann, Georg Liebling, Sieveking, Rachmaninoff, Carreño,

Philadelphia in September, will bave, among other the other day in Livorno. He had been a baker, and features, a large anditorium seating 6000 people. Con-until the success of his son's operas lived in such povis announced as nearly ready. It is to be called certs will be given in the afternoons and evenings erly that he was only able with a struggle to allow "Medoty Inc." Meledot Investigation." The idea is to form and fix cer- \$40,000 has been appropriated for maniful attractions. bit son to learn the rudiments of music. It was not sain meledite. A great reduction in railroad fares will be made, and as until after the production of "Cavalleria Rusticana" EMIL PAUR has signed a contract to become director the national encampment of the G. A. R. will also be that the family began to know pro-perity.

of the National Couservatory of Music during the commany to visit Philadelphia

Dr. Rea, an English musician, recently published a review of musical progress during the past sixty years. In writing of the cheapening of music he says that all price once asked for one. Hand in hand with this cheapening has been a great improvement in the quality -better paper, legible text, full directious, hiographic and analytic notes. In the early part of this century good musical libraries were rare; to-day, hundreds of teachers bave complete editions of all the classic and standard works

MR. W. J. HENDERSON has come forward in the musical columns of the New York "Times" with his list of books for music study. They comprise "Homophonic Forms," by Percy Goetschius; several good little books in the Novello series : W. S. B. Mathews' book on "How to Understand Music": Frank Damrosch's "Popular Method of Sight Reading"; Krehbiel's "How to Listen to Mnsic"; Hubert Parry's "Evolntion of the Art of Music " . Honslicks' "The Beantiful in Music": Ambros' "Boundaries of Poetry and Music." and "Beethoven and His Nine Symphonies." hy Sir George Grove.

ANNOUNCEMENT has been made of the awards in several of the competitious for prizes offered by the "Mnsical Record" for musical compositions. The indges were H. W. Parker, Arthur Foote, R. L. Herman. The successful contestants were : Class III, piano solo : First prize, Mr. Lonis V. Saar, of New York ; second prize, Mr. Harvey W. Loomis, New York. Class IV, song for church nse : First prize, Mr. George W. Chadwick, Boston; second prize, Dr. Paul Klengel, New York; third prize, Mr. Brnno Oscar Klein, New York. Class V, songs for concert use : First prize, Miss Adele when it first came to the United States, seems to have Lewing, New York ; second prize, Mme Helen Hopebecome au American institution. The hand plays a kirk, Boston; third prize, Mr. Frederic Field Bullard, season at Willow Grove Park, Philadelphia, and will Boston. The awards have not been completed in the

JOHANN STRAUSS, the "waltz king," died in Vienna June 3d. He was born in that city February 12, 1825. years old, he composed and played a waltz that so delighted his parents that a musical career was decided played in his father's orchestra. At uiueteen he had bis own orchestra. At twenty-six, after his father's death, he nnited both orchestras and won European fame. In estate valued at about \$200,000. It is divided among his wife, his two hrothers, and the Vienna "Gesellschaft der Musikfreunde," His last work was a ballet, founded on "Cinderella," but partly finished, which was to have been produced next season at the Royal Opera, in Vienua.

THE New York State Music Teachers' Association Jnne 26th-29th, Mr. Jaroslaw de Zietinski, Buffalo, N. Y., president; Mr. F. W. Riesberg, New York city, secretary and treasurer. A fine program, musical and literary, was presented. The New York association is

WHEN Schnbert died in Vienna, he left personal Sapellnikoff, Hambourg, Dohnanyi, d'Albert, Pugno, property valued at sixty-three florins (ahont \$25). Beethoven was, in comparison, a millionaire, since he left 10,232 florins. When Brabms died, he was worth \$100,000.

THE NATIONAL Export Exposition to be opened in DOMENICO MASCAGNI, father of the composer, died

# HOUGHTS STIONS

HERMONY

PERCY GORTSCHIUS, MUS. DOC.

UNLESS my experience is mieleading, the most striking and encouraging symptom of vigorous musical growth in our country during the past teu years is the wide-spread interest shown in the study of harmony. Compared with close observation during the preceding seventeen years in Germany, it discloses a much more men, and the old Latin proverh says, "Humani est general and gennine determination, here, to become familiar with the fundamental theories of the music comic traits are not monopolized by the musician. art than wes (and I believe still is) manifested in Germany itself.

But this study in America is yet so novel, and the appreciation of its purpose and resources yet so imper- lead; of gold, not of hrass. fect, that many errors are committed and much disappointment reaped by the young student, who undertakes a course of harmonic discipline either in deference to the advice of a teacher or hecause he vagnely realizes that it is a nniversally recognized necessity, but withont a definite individual conception of what the undertaking really means-what it promises, and what it ex- draw a perfect circle. Here is a positive difficulty, and acts. I have observed that both too much and (even more frequently) too little are expected of it. To such as conscientiously propose to begin the etudy of harmony, these few words of advice may he of great value. But, first of all, upon those who have not thought of heginuing, I would urge that they do so; not before, but as comsoon as possible after, becoming fifteen years of age; or, if they have begun and laid the study aside in discouragement, let them ponder what I have to nrge, and be-

Do not expect too much from the study of harmony. It can not enable you to compose acceptable music I may walk the city for years and not reach my objective within a few months; no system of " harmonic" education cau do that; it can do no more, in the average conrse of one year, than to acquaint you with the keys. the chords and their inter-relations the embellishment of these chords, and the melodic radiments of musical form. But this it can and should do most thoroughly. It will teach you to write brief exercises, is conditional and can be overcome if we observe the -not pieces of music,-hut correctly, as correctly as Beethoven wrote. And, chief among its certain promises, it will enable you to analyze the harmonic couditions (and the eimpler structural conditions) of all music, modern and classic; will enable you to recognize the chords, modulations, and all other technical detaile of simple composition, and give you at least this grasp of the thought and purpose of the writer.

On the other hand, do not expect any less than this. If you flud it irksome, you have either the wrong textbook (for you) or the wrong teacher, or you err in your conception of the study. Change one or the otherfor harmony should be a delight, never a hurden. Let your point of view be, always, the melody; try to dis for it. He selects the music pieces in a rational order, cover what sources of melody the harmonies reveal; for and frequently plays them for his pupils; but this is melody is the life and sonl of music. With this ray to usually the most be can do. Should the pupil belong to ment of right and wrong, with love for the former and gnide you, you will most surely and quickly learn to a "musical family," and have a chauce to listen to good hear, eventually, each tone as you write it down

Finally, do not confound "harmony" and "form."

#### THE TEMPER OF THE MUSICIAN.

J. S. VAN CLEVE

It is often said that musicians are quick-tempered, or, ae it is expressed in the every day colloquial language, "crauky." We have all heard of Beethoven's flying into a fury with his friends, even with Lohkowitz : and the pious Bach used at times to snatch off his wig and

ADVICE TO THE AMERICAN STUDENT OF be too quick to take up a reproach against the musicians

I have again and again listened with irritation and impatience to commonplace people, who never had any ideas in all their lives more lustrons than a clod of new turned earth, talk wisely, and with a most self-soothing, celf-satisfied complacency of manner, about the irritahility, the vanity, and other failings of the musical class. Some of this is doubtless true, for musicians are errare" ("To err is human"). But these unlovely or Try to hold yourself in check, but do not worry; if you are sensitive and quick, you would he no musician nnless you were of silk, not of tow; of silver, not of

#### DIFFICULTIES.

PERLER V. JERVIS.

DIFFICULTIES are of two kinds, positive and conditional. For example : I am given a pencil and asked to I may practice all my life and still be unable to over come it. But let me take a pair of compasses, and in a few seconds I can, with ease, draw a circle that shall be mathematically perfect; remove the compasses, and the difficulty still remains a positive one and not to be over-

Again: Let me start out in some city to find the postoffice: sav. I do not think it necessary to find its location on a map, or ask directions for reaching it, but hope to flud it hy walking about the city until I get to the huilding. Now, unless I accidentally stumble npou it, point. Here is a conditional difficulty, and one of my own creation. If I comply with the proper conditions, viz., locate the building, ask directions for reaching it and then follow them, I can go directly to the office.

With the exception of physical impossibilities there are no positive difficulties in piano-playing. Every one proper conditions. The successful teacher must be able to analyze every technical difficulty, find the conditions npon which success or failure in overcoming it depends; then put his pupil on the straight road, when the difficulty will soon be conquered.

AN AID TO THE FORMATION OF MUSICAL CONCERTION

CABL W. GRIMM.

assist his pupils to acquire or to improve musical couception, it must be admitted that his time is too limited it will ever ripen slowly.

portance. Concerted instrumental music is rarely per- education is of great advantage to the musician, not only formed in families, yet some member of the family or on account of the refining influence which a familiarity some friend may sing, and the opportunity of accom- with a classic literature exercises upon the artistic panying the singing should he readily embraced. Plain, mind, but also on account of the languages. Talented unassuming folk-songs offering no difficulties will be musiciaus sometimes appear rather deficient in their just the thing for the beginner. As every einger does mental cultivation. The enthnsiasm with which they throw it at a dull or inattentive pupil, assuring him that sing with come expression and phrasing, the accomhis true vocation was that of a cohhler. But let us not pauist who has to follow him can greatly profit by it. neglect the other studies.—Engel.

Ae the pupil advances in skill, more pretentious work

A pupil of little technic can assist in a musical performance which is entirely satisfactory and enjoyable. This will surely inspire him to study and practice music with more industry and zeal. Consequently, another great advantage may be the result of accompanying.

### PARENTS VS. TEACHER.

E. A. SMITH.

HAVING spent both time and patience in the preparetion of a pupil who was to take part in a prize contest for a gold medal, what was my great surprise to hear the pupil play the piece entirely different from the way she had been taught! The piece, in fact, seemed to be all accompaniment. Inquiring the reason for the change, I learned that the father had taken the matter in hand and had been drilling her every day upon the selection since her last lesson, so that it snited him exactly, or, as he expressed it after the contest and before the decision of the indges was announced, "Did n't M-play that piece fiue?" She was marked last among those who competed. Other teachers may have had a similar experience and are yet wondering why some of their papils play so differently in public than when at their lesson. Query : Would n't it he just as well if the parents allow the teacher to do the teaching, not in part, but entire?

CENTAL INDOLENCE.

Why is it that many persons, especially singers, never learn to read from notes? Some opera singers have been obliged to learn all their parts by rote because of their inability to read from notes. Why is it that some can read the notes in the treble but not in the bass? And why is it that some insist that they can not nuderstand time? Simply mental indoleuce. It is supposed to be a very difficult task to learn to read from notes, and so many shrink from attempting it. But let any one make a staff of eleven lines, with the middle one (the sixth) a short one, and study it carefully for a week, memorizing the letters of the lines and spaces in their order, and the difficulty begins to vanish; while further practice in reading from notes makes it easier and easier.

As the French say, "It is the first step that counts." But many are unwilling to take the first step, and so never learn what a simple thing it is to master the staff.

As to those who complain about not understanding time, I observe they are always able to make correct change for a dollar. I often explain that each measure is a purse containing the same amount, -as, for instance, a dollar .- while the purses (or measures) may differ as to the way this amount is divided

Oue week's concentration on time-values and the notes of the staff ought to convince any one that the ability to read notes is only a question of mental alertness and

-A systematic education in the childhood of a musician presents the greatest advantage. It may also be taken for grauted that the moral and mental education WHILE every conscientious teacher tries his hest to of the young composer is not less important than are his music studies. Nay, his moral training is even of higher importance, since one may he a good musician. but must be a good man. Moreover, he is sure to become a better musician if he possesses an acute discerndislike for the latter. As regards his mental education, music at home or in concerts, fineness and strength of it is more important for him to know how to think than conception will readily develop. Without such aids the what to think. A clear discernment is preferable to much efforts of the teacher will not always bear sufficient fruit; information : at any rate, it is better to know hut little and to understand that little clearly than to know a great The playing of accompaniments is of the greatest im- deal confusedly. There can be no doubt that a classic



THE family of Johanu Sebastian Bach is most unique player in various court and municipal bands. His son. in the history of music, in this-that it shows evidences Johann Amhrosins, born 1645, the father of Schastian. of musical talent and training of a high order for several has but a meager record. generations. How different is this from the history of a Those who are familiar with musical history will recall family tree.

Let us take a rapid glance at the record of the Bach carried out with sternness. The Bach family was so family. The first of the name of whom we have any certain record as showing musical proclivities were aloof from these "players' companies." They generally Veit and Caspar Bach. The former, who died in 1619, while on his travels as a journeyman haker and miller. visited Hungary, where it is thought he may have the custom of the day, they did not go to Italy for trainlearned to play the zither, or, as Sebastian tells the tale, ing, but were in every sense the product of German art return, which wes in February, 1706, he was called to "the cithara, which he would take with him into his and German training, and, therefore, the family is to be account. A period of nupleasantness enemed, marked by mill and play thereon while the corn was grinding."

His son, Hans Bach (1580-1626), adopted music as a that nation. profession, being trained by his uncle, Caspar Bach, town

unsician of Gotha. It is known. however, that he also learned the trade of carpet-weaver. He was of a jovial disposition and in great request throughout Thuringia. Everywhere that a jolly company was gathered, Hans Bach and his fiddle were welcome guests. Hie three sous-Johann, Christoph, aud Heinrichfurther increased the fame of the Bach name. His brother's family also contributed several musiciaus of note, Johann Ludwig Bach, who died in 1741 as Kapellmeister in Meiningen, being the most famous. Thus, in each generation, an increasing number of musiciaus contributed to make the name of Bach synonymous with music, so much so that in Erfurt, where the family held the official musical position for a century, the town musicians were called "the Bachs," even when no member of that family was among the number.

One notable fact in the history of this remarkable family is that a strong boud of affection always

members to the older, wherehy a nephew often entered an early age, and before he was ten was hie father's apt in 1714. a family as a son, and hy the yearly gatherings of the pupil on the violin. Both of his parents died about this family at some central location.

Each of the three Bachs mentioned above-Johann, Christoph, and Heinrich-took up music as a profession and attained eminence in it. These men, as well as the major portion of their relatives, held various official positions, and most of them were organists, some being renowned. Johann Christoph and Johann Michael, to deviate from it, and wrote in a freer and more flexible fair education. style. He formed a link between the old church modes and the modern tonality of major and minor.

Sebastian, and spent the greater part of his life as a mained here about three years, a period which had an markable, since one who was present says that few

number of other musicians, -- Mozart, Haydn, Handel, the Minnesingers and the Mastersingers, the latter made Beethoven. Schumann, Schubert, and others; most of famous by Wagner in his well-known opera. In the these composers being the one fruitful hranch in the time of the Bachs, the "companies of players" were numerous as to form a company in themselves, and held occupied a hetter position, and were looked up to with a certain respect by their fellow-townsmen. Contrary to the celebrated organist. So interested did he become regarded as an embodiment of the artistic aspirations of fault-finding on the part of the consistory, and lack of

Johann Sehastian Bach was born at Eisenach on the cepted the post of organist at Mühlhausen, in Thuringia.



BACH'S BIRTHPLACE AT EISENACH.

eristed between the different members, strengthened by 21st of March, 1685, old style, or March 31st according attained eminence in the profession-Wilhelm Frieder intermarriage, by the system of apprenticing the younger to our present calendar. He commenced his training at mann, born in 1710, and Carl Philipp Emanuel, born hrother, Johann Christoph, hie eenior hy about fonrteen to the account of Bach's early life, the older brother was jealous of his junior's great ability, and, instead of ways, among others refusing him the use of a collection

In 1700, he went to Lünebnrg, a wealthy city, and test organs. became a scholar in the St. Michael's school, which was In 1714 he made a visit to Cassel, where he played a Christoph Bach, born in 1613, was the grandfather of specially devoted to the cultivation of music. He re-

important development upon his genius. He came under the infinence of Böhm, a renowned organist who belonged to the North German school of composition and organ-playing. Böhm had also given attention to the French school of pianoforte music, and something of ite piqnancy and grace had come into his own style of com-

The musical services at St. Michael'e Church were very elaborate and required a great deal of preparation. After his voice changed, Bach remained in the school and assisted in the playing and in the training of the choir. These three years gave him an intimate knowledge of choral einging, increased hie opportunities for organplaying in the best styles, and made him acquainted with the lighter instrumental music brought from France. As the orchestra was used on festival occasions, he wae brought into contact with this branch of work also.

At Easter, 1703, Bach left Lünebnrg to devote himself to his profession. Several months later he became the organist of the New Church, at Arnetadt. He was uow eighteen years old. His yearly salary was about \$57. His duties were not very heavy, thne giving him ample leisure to continue his studies. It was in 1704 that he wrote the famons "Capriccio upon the Departstrong in Germany. Their rules were very rigid and ure of a Friend." Thie friend was hie brother, who had enlisted as an oboist in the body-gnard of Charles XII, of Sweden.

In 1705. Bach asked for a few weeks' leave of absence and went, on foot, to Lüheck, to stndy with Bnxtehnde. that he long overetayed hie leave, and when he did tact on Bach's side. In June, 1707, he resigned, and ac-

> The new post was an important one and hed been held by several eminent players. Bach recognized the honor, and labored diligently to meet the high ideale he had formed. He worked very hard with the choir enperintended the renairing of his organ according to a plan of his own and added to it a Glockensnick or peal of helle. He also composed a number of works on a large scale for enecial occasions. But a nowerful element in ecclesisatical circles became aronsed to opposition to hie efforts, and the higher forms of the musical and choral art were frowned upon. Mueic, according to these pietists, was seductive, nnless it was to serve an edificatory purpose, and even theu it could be employed only in the most simple manuer. Before a year was up the crisis was reached, and in the latter part of June, 1708, Bach resigned his post.

While he was in Mühlhausen, iu October, 1707, Bach was married to his cousiu, Maria Barbara Bach Two of the children of this marriage

His next position was organist of the Ducal Chapel at time, and the boy was placed under the charge of his Weimar, where he remained for nine years. In connection with his work as organist, he performed some of years, then organist at Ohrdruf, near Gotha. According the duties of concert-master, playing the leading violin part, and also acted as Kapellmeieter. He enjoyed the esteem and natronage of the reigning dake, who was helping toward a higher mastery, thwarted him in many greatly interested in the arts and sciences. During his etay in Weimar, Bach made frequent journeye to other of famous organ compositions which the boy greatly de-Sebastian; the former, while a complete master of the rigid counterpoint of his time, was also one of the first time he attended the gymnasium at Ohrdruf, getting a organ construction and restoration, and his services were time he attended the gymnasium at Ohrdruf, getting a

Mattheson, the foremost critic of his day, called Bach "the renowned organist."

It was in 1717 that the celebrated contest with the Frenchman, Marchand, was arranged at Dresden. This pupils of Adrian Willaert, the founder of the Venetian St. Matthew's Church. contest, it must be remembered, was not a trial of Bach's school of composition. The latter was the pupil of ability as an organist, but as a harpsichordist.



During his stay in Weimar, Bach wrote the greater number of his larger organ compositions. Besides this, he gave coasiderable attention to vocal composition, and hecame familiar with the Italian chamber music, which latter opportunity must have been valuable to him. He hecame very much interested in the violin concerto, as is shown by the fact that he arranged for the clavier and the organ about twenty of Vivaldi's concertos. He jast disposition of the members and appropriate expresalso used themes from some of Corelli's works and elaborated them in his own way.

It was in 1717 that Bach left Weimar to take the post relative of Dake Wilhelm of Weimar. This new post represents his farewell to his former calling of professional organist. He was reaching out for a wider sphere and a higher recognition of his musical abilitles. Instances coald he maltiplied to show the profound impression which Bach made upon his contemporaries by his magaificent command of organ technic. When we as singer at the Coethen compare the organs of that time with those of the present day, supplied with mechanical appliances of the greatest ingennity, with actions of almost lightning-like rapidity of response, we may well wonder what he would have soprano voice. Thirteen accomplished under conditions that maintain to-day.

We shall quote but one lastance. Reinken-"Old this union. Reinken," as he was familiarly called-was then living at Hamburg. At that time he was far advanced in years. A pupil of Sweelinck, he was one of the chan-time, and his bride had aels which connected the Flemish and the North Ger- no taste for music, thereman school of organ-playing and composition. Bach by making Bach's posivisited this old master, and from him gained much in tion less congenial. As insight into the scope of organ composition. On one a result of this feeling, occasioa Bach elaborated on the old choral "An Wasser- he applied for the posiflüssen Babylon's" in such style as to draw from Rein- tion of Cantor at the ken the remark, "I thought that this art was dead, but now I see that it lives in you." This was in 1720.

It will doubtless be interesting to many of our readers to trace the connection from Bach back to the great the death of Johann Netherlands school of composition. The visits of Bach Knhnan, to Baxtehude and Reinken brought him in contact with the principles of composition and playing of Sweelinck (1562-1621), of Amsterdam, who was a pupil of Zarlino and Gahrieli, representatives of the highest Italian style of composition and playing. Sweelinck was the originator of the organ fugne evolved from one theme, with which, by degrees, several counter themes associate,

much of the once famons genins of the Netherlanders for great churches of St. Thomas and St. Nicholas; he was contrapnntal combinations.

Josephin Depres, the great master of counterpoint. It must be remembered that in those days compositions were handed down from teacher to pupil by manuscript copies, and that only pupils, as a rule, had access to the works of the masters. It can readily be seen that the greatly hampered in his work at the school and in the relation of teacher to pupil was most intimate and im- churches by narrow-minded superiors, but the position portant. We have here a chain of four men, all emi- occupied by Leipzig as a center of traffic drew many nent, between the great Josquin and Bach, men of the strangers to the city, who greatly assisted to spread the three great nationalities in the early history of music, fame of Bach to other cities. He made frequent jourthe Flemish, the Italian, and the German, culminating ia Bach, who nnited in himself the Netherland genius for counterpoint, the Italian melodic element, and the German feeling for strong harmonic bases.

The characteristics which gave Bach his anthority as a style of his own, adapted to facilitate rapidity of change in registration. The pedal parts in his compositions were often very difficult.

was adapted to the nature of the instrument.

dren. Of the two best known, Friedemann resembled by his son Friedemann, and aroused the greatest enthuhis father, Philipp Emannel the mother. Seven chil- siasm. This was in 1747. Bach's eyesight had been dren were born of this union, four only surviving ingreatly impaired by his increasing labors at copying and

term, in the scholastic sense, means a "compound of 28th. day ideas

ken, who held a position conrt. She was fifteen years vounger than her husband. She had a fine children were born of

The Prince of Coethen married about the same St. Thomas School, in Leipzig, which had inst become vacant through

School was then in the fifth century of its existence, and a happy faculty for teaching them. Instead of oppresscombined music and general teaching. The cantor's ing them by the excess of his genins, he drew them np duties included a certain number of lessons in music and to himself with words of friendly encouragement, and Latin grammar, varied on Sunday evenings by the Latin it is certain that he could hold up to them no hetter Catechism of Lnther. Bach, however, was allowed to example than his own unwearied industry." pay a colleague to take the Latin teaching, thus being Reginald Lane Poole, in his biography of Bach, says

could have equaled it with their hands. In 1716, scheme which Bach developed. Sweelinck showed work. In addition to this he was precentor of the two also expected to provide a choir for the simpler service at Zarlino (1517-1590) and Gahrieli (1510-1586) were St. Peter's, and exercised an indefinite supervision over

Bach's position was no sinecure, the more so as the school had gone into decay, besides suffering greatly from the rivalry of the opera, which attracted the more ambitious singers. His salary was 700 thalers and his lodgings in the left wing of the school huilding. He was neys to other cities, receiving many tokens of honor from various sources.

The twenty-seven years which Bach passed at Leipzig show a great record for activity in composition. Organ works became rarer, but large choral works and compoan organist are due in some measure to his originality sitions in the department of chamber-masic were frein the application of the mechanical resources of the quent. In the home circle there were splendid facilities organ, founded upon an intimate knowledge of organ for the testing of these works. His children were all construction, as mentioned before. He made his arrange- trained in music, and there was generally a number of ment of the stops before he commenced playing, but in pupils in position to give their services. The children and the pupils also rendered most valuable assistance in copying and engraving music.

Among the journeys which Bach made, one of the Forkel records that while Bach was an elegant per- most notable was the visit to Frederick the Great, King former on the clavichord, when he came to the organ no of Prussia. The latter was much interested in music, trace of the harpsichord player was to be perceived. All and conveyed to Bach, through the latter's son, Carl Philipp Emannel, who was in his service, an invita-In 1720 his wife died, leaving behind several chil-tion to visit his conrt. Bach went there, accompanied engraving, and in 1749 he submitted to an operation, The education of the two promising sons referred to, hoping for relief. The result was total blindness, and especially Friedemann, the elder, claimed much of in addition to this the accompanying medical treatment Bach's attention. He wrote, in 1720, a "Clavier-Büch- completely undermined his health. On the 18th of July. lein" of easy pieces. This was followed by "Inven- 1750, he found his sight suddenly restored, but was tions," in two and three parts. Spitta says that the stricken with apoplexy soon afterward, and died on the

sion." The third stage in the course of instruction artist, Bach united great clearness and acuteness of inwas the preludes and fugaes of the "Wohltemperirte tellect, strength of will, a persistency which often Klavier." Bach laid great stress on the fact that in- amounted to obstinacy, the love for order, and a high of Kapellmeister at Coethen, the reigning prince being a struction on the clavichord should go hand in hand with sense of duty. Like all artists, he possessed an irritacomposition. No one, he maintained, should learn to ble temperament, and was liable to passionate on threaks, play who could not learn to think musically. In this, but in the main his demeanor was grave and dignified. as in many other things, Bach anticipated our present. Though conscions of his worth, he was free from arrogauce. If he sometimes manifested violent excitement In 1721 Bach married again, Anna Magdalena Wuel- when giving instruction to large school classes, he exer-



FACSIMILE OF BACH'S MANUSCRIPT. FIRST PRELUDE "WELL-TEMPERED CLAVICHORD

He commenced his new duties in June, 1723. The cised great patience with individual pupils, and showed

pressing forward to a climar at the close. This is the at liherty to confine his attention wholly to his musical "Of Bach's figure we know really nothing but the head

and the square shoulders. His countenance was one of THE DIFFERENCE BETWEEN POLYPHONIC These measures are simply a "floration" of the following the square shoulders. singular digaity and refinement. The thick eyebrows that stood ont beneath his great forehead, knotted above his long, firm nose, seemed to note a force if not a severity of character; but the impression was softened by the sweet, sensitive lines of his month."

In making a survey of Bach's compositions, we first name his church cantatas, of which he wrote a complete series for five years, for all Sundays and festival days, At first sight it seems rather contradictory to say that a of which only a portion has been preserved. Of five "Passions" only three remain-the St. Matthew, St. John, and a dabions St. Luke. To this list must be



J. S. BACH After the Monument at Eisenach.

added the great B-minor Mass, the Magnificat for five voices, the Christmas, Ascension, and Easter oratorios. Other large works are "Das Wohltemperirte Klavier," the " Art of Fngue" (fifteen fngues and fonr canons on one and the same theme), three partitas and three sonatas for violin alone, besides pieces for instruments no longer in use, such as the gamba and lute. The number of instrumental compositions for the clavichord and organ is very great, and includes preludes, fugues, fantasias, toccatas, suites, concertos, chorale preludes, and variations. Only a small part of his works appeared in print during his lifetime.

-That Bach's glory as a composer should be largely posthnmous is probably the result of his exceeding simplicity and diffidence, for he always shrank from popular applanse; therefore, we may believe that his compositions were not placed in the proper light during his life. It was through Mozart, Haydn, and Beethoven that the musical learned what a master-spirit had wrought in the person of John Schastian Bach. - Ferris.

-Bach may justly he called "The Father of Modulation," for he first practically established free modulation; and he was the man who reconciled the old church modes, the music of the Flemish and the old Italian schools, with the modern modes of treatment.—Elson.

As time rnns on, sources draw nearer to each other. Beethoven, for instance, did not need to study all that Mozart studied, Mozart needed to make less research than Handel, Handel than Palestrina, because these had already absorbed their predecessors. But from one source only something new is ever to be obtained—from John Sebastian Bach. - Schumann.

THE ETUDE

AND MONOPHONIC OR HARMONIC MUSIC.

BY H. A. CLARKE, MUS. D.

It is necessary to have a clear understanding of the significance attached to these words, polyphonic and monophonic, or, as it is sometimes called, homophonic. simple composition for two voices is polyphonic, while a passage from a Beethoven symphony may be monophonic.

The distinction is based on the following consideration: In polyphonic music every part or voice is of equal melodic interest, hence the typical form of polyphonic music is the fugue. On the other hand, in monophonic music, the theme, melody, tune, or whatever it may be called, is supreme, and the other parts simply act as accompaniment to it.

At its best estate polyphonic music was essentially vocal music, and was founded on the simple combinations that result from sounding a given note with its third and fifth or third and sixth and octave. The nse of dissonances was hedged about with very stringent regulations. The use of these purely consonant combinations gave great freedom of movements to the parts. This freedom of movement is in strong contrast to the enforced movement demanded by the use of essential dissonances in modern music.

The art of polyphonic writing on the basis of consonant combinations was gradually developed through a long line of Belgian and Italian composers until it culminated in the works of Palestrina. The following quotation from a motet by Palestrina, "As the Hart Pants," Is an excellent illustration of the freedom of movement and simplicity of combinations that characterizes the old counterpoint:

We have already seen that the exigencies of dramatic expression canned the first departure from the old polybenic forms of composition. Another and equally peonic forms of composition. tation from a motet by Palestrina, "As the Hart



With the opening of the seventeenth century a new spirit was developed in music through the invention of the opera. The stately repose of the polyphonic style was found to be utterly inadequate to the expression of passion and action; hence the invention of the recitative and the cantilena, often with the slenderest accompaniment. This newly discovered power in music proved so
attitude of passive receptivity is all that it requires; attractive that the older school was, for a time, almost forgotten, and for many years the efforts of musicians were chiefly directed to the discovery of formulation of the laws of harmony.

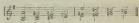
he laws of harmony.

The discovery of these laws gave rise to a new style of Oae often hears laments from musiciaus of the change counterpoint, in which dissonances, both essential and counterpoint, in which dissonances, both essential and non-essential, played a much larger part; but this gain non-essential, played a much larger part; but this gain special played a much larger part; but this gain propers demands that "old order" shall ease, "giv-propers demands that "old order" shall ease, "givin material was counterbalanced by loss in freedom of motion, for the reason already pointed ont. Compare motion, for the reason already pointed ont. Company the following quotation from the opening chorns of the chole have passed away, never to return; the work of the following quotation from the opening chorns of the chole have passed away, never to return, at the work of the great men of old remains; the work of "Matthew Passion Mass," by Each, with the one given reful in now would be as 7 min as to attempt to restore. the following quotation from the opening chorns of the Matthew Passion Music, by Bacu, with the description moves the Italian school of painting of Rafael and Angelo.

Then, to compare the two schools is necless, because comaccording to the rules governing the progression of the lissonant chords on which the passage is mainly founded:



lowing harmonic progression



The change from the old to the new coanterpoint came about gradually, receiving its greatest impulse from the writings of Bach, who seems to have gathered up in his strong hands all that was best of both schools, writing at will with the intricate involution of Palestrina or the piled-up harmonic combinations of a nineteenth century omposer, as in his "Chromatic Fantasia," a quotation from which we give, together with one from Sinding, to illustrate the difference between the eighteenth and nineteenth century composers, as to the possibilities



school was the invention of "Form" as applied to in to the orchestra.

The old classic school may be defined as passive, pss-sionless, and intellectual. The "nntwisting all the chains that tie" the freely moving melodies of a fugue into a complex whole demands such effort from the intellect that emotion must be kept in abeyance. On the other hand, the monophonic school may be defined as active, dramatic, and emotional. Now, the orchestra is the most perfect instrument ever devised for the expression of these thlags, hence it always seems as if under restraint when occupied with purely polyphonic music although admitting it freely when it is subordinated to opment of the "Theme" or leading musical thought of the symphony, as, for example, is the finale of the "Jupiter" symphony or the finale of Schu mann's piano quintet.

The present writer does not wish to be understood as

deaying the quality of intellectuality to monophonic music is its fully developed "Forme"; quite the contrary. It demands a higher exercise of intellect to comprehend a symphony of Beethoves than classic while the symphony speaks in hints and symbols, which the listener must laterpret for himself. One gives us a pictare finished carefully to its last detail; the other a shadowy adamhration with Rembrandt like glooms and dazzling lights, stimulating to their nimost powers

ing place to the new "; the conditions that produced that Thes, to compare the two schools is necrees, occasive com-parison can not be instituted hetween things that are totally dissimilar. It is like disputing which is the greater, drawing or coloring. No common term may be found on which to build a comparison.

The attltnde of the modern musician toward his art has totally changed from that of his brethren of the six-teenth century. To the ancient composer music was teenth century. To the americ composer misso was largely a matter of ingennity. The 'words' were a matter of sapreme indifference to him. He would set in the same ways a stanza of the 'Stabad Mater' a nar-rative verse from the 'Acts,' or, as Palestrina did, a heading of a chapter of Jeremlah. To the modern composer masic is, first of all, a means of expression. this view he subordinates everything,—the force and the delicacy of the orchestra, its ever-changing tonecolor, even the polyphonic intricacy of the old classic Nor, alas! does he always stop short of rank escophony in his feverish search for expression.

### BEARING UPON MODERN PIANO STUDY.

### BY W. S. B. MATHEWS,

THE reason that the study of the works of Bach should have any practical hearing upon modes of pianoforte instruction almost two centuries after they were written lies in their representative and, one might say, "cosmic" character. The music of Bach affords one of the most interesting psychologic phenomena in the whole range of musical art. Practically speaking, Bach was the complete musician. Gifted with a fine original sense of tone, his constructive faculties had been developed by the interminable exercises of the old school of counterpoint, with its systematic progression from "two against one," "three against one," "fonr," "syncopation," and " florid," all of them carried through the restrictions of all forms of double counterpoint and kept up until these moment comes into greatest intensity. hampering laws, so fatal to musical invention excepting that of the first order, eventuated in perfect freedom. Bach improvised in his most elaborate moments; and it is donbtful whether there is any one of his movements which he could not just as well have done in a dozen other ways with the same ease. Only Brahms among moderns has shown an invention of this kind, working freely under the strictest rules, and rising with snrer and surer wing as the emotional demands have become more pressing.

Accordingly we find in Bach an endless invention of melody, a counterpoint which is a continual delight to the musician, and a musical temperament which opened to him the entire chromatic and not a little of the enharmonic world of musical emotion. Whatever he writes, and in whatever style, there is feeling behind it phatic moments. and in it. After a short playing with a theme he grows interested, the music increases in intensity, and a climax comes-always reached easily, naturally, yet with the sure touch of a master to whom temperament and feeling were like his ordinary breathing and seeing.

A snitable technic for playing Bach, therefore, has to have almost the entire ontfit of the modern pianist, are writing free fantasia upon themesalready heard, they and npon one side it represents what until lately was the extreme limit. It depends a great deal npon what you art of fugue. They play; Bach worked-or would have mean to get ont of your Bach playing. We know that the clavier, which was Bach's piano, was an instrument of very slender and sensitive tone, entirely incapable of filling a room of any size. Hence there are those who thematic development, and particularly the "elaboraread in everything of Bach these hampering limitations, tion" after the double har in a sonata movement, are and are satisfied with a neat finger-finency and a light touch. There are others who remember that the action ing Bach and playing Bach. In fact, we seem upon a of the clavier afforded the player an expression nnknown to the modern pianist, owing to the free escapement of our hammer (in consequence of which there is not anything you can do to the tone when once the hammer has been set in motion, except through the pedal or hy and Bach expression, intensified according to the needs simply withholding the damper from the wires. The of modern life. The hand has to be made stronger, the clavier style of expression, it is claimed, has lately been added to the powers of the piano through the clever in- dividual, and at will very expressive. This can not elements, though equally present, are concealed. Letus vention of a great devotee of the clavier, Mr. Morris come from exercises as such, except in the early steps: investigate the former first. For instance, Fugne 12, Steinert, of New Haven, Conn.)

The first impression which the study of Bach's music makes is that it is conceived from an intellectual stand- almost all the moderns. point, and is, as sometimes expressed, "made to order," 'calculated," "scientific," and to be distinguished from the melodic and the spontaneous. This impression is fingers, which, according to the Delsartean conception, partly right. Bach was a flower of musical culture .the product of ten generations of musical heredity,-a born musician, and trained to technical perfection in all tive interplay of musical ideas can be brought to perthe arts of composition. Hence, in everything of his, the mastership and the expert repetition and development of motives are everywhere in evidence; and it is effects are largely arm effects). For these qualities we delivery of the melody, because they expose the skeleton only later that we begin to realize that behind all this do not look in Bach, but in modern works, such as those of it. Upon this framework of tonal elements the musical cleverness is the actual root of the matter, music of Liszt and Schumann. Third, we must have musical itself, spontaneous, palpitating with emotion, free and admirable. Moreover, this emotional quality of Bach's of musical education, and it will come only from a very imagination only comes ont when the actual notes are rich and many-sided culture. It will be by playing and played in the manner intended, i.e., with the freedom, hearing all sorts of music, from Bach to Brahms and speed, and discrimination of touch, so that the different Tschaikowsky; much practice in Schumann, Chopin, of the melody, and the proper tempo will adjust itself. melodies of the voices are played melodically, with feel Liest, and the romantic writers generally (not forgetting The step which Each probably saw in his mind see

played in this spirit, not only do we find in it these of the student's musical brain, memorizing them, and purely musical qualities, belonging to the master musical mind, but also the emotional and temperamental quali- long time. ties that belong to the great tone-poet. And then Bach's utmost ability of the modern pianist.

Hence we are now in position to explain what we want in a Bach technic. First of all, complete fingerfinency, since the freedom of the intertwining voices is one of the first individualities of Bach; and without perfect fingers Bach is not to be played completely. This fluent fingering has to be prepared in great part by Bach himself, through the inventions, snites, and other smaller forms. First get ample finger motions (in the earlier stages of practice) and good articulation of the tones in a chain. Second, get singing tonch, with enough handiness at pressure to put expression into the little sphordinate motives of any voice where melody for the

Second, we want musical appreciation, and an understanding of Bach. I imagine that a certain amount of analysis is helpful; simple memorizing is very useful, and the hetter the memorizing (i.e., the more complete in appreciation of detail, and the various subordinate ideas in their relation to the main idea), the better for the playing. Partly, this will come from memorizing; partly, through hearing Bach well played; partly, after a longer growth, when Bach playing has formed a part of the daily bread for a counle of years or more.

The emotional quality in Bach will come out in the playing of every well-taught pupil as soon as she hegins really to enjoy this old music. It can be helped by judicions attention to the mechanism of touch, such as snitable arm effects for bravura moments and em-

The Bach foundation is a finger foundation in playing. It means not alone fluent fingers, but also expressive fingers. And the relation of Bach to modern technic rests in this, namely, that the entire mode of thematic treatment in modern works rests primarily upon Bach. When Haydn, Mozart, Beethoven, Schnmann, Brahms. are merely playing with what they had left of the Bach worked if he had not been so great an expert. He carries his development too far for modern ideas; nowadays we change the subject oftener. But all this are to be thoroughly understood. survivals from Bach, and are made clear through studynew development in piano-playing which will rest, if possible, still more upon the works of Bach than that which we have been working out after Chopin, Liszt, and Thalberg. The modern playing will require Bach fingers action of the fingers very complete, very rapid, very inexpression comes only where there is something to ex- part II. press. And this means Bach study as preparatory to

Or take it another way : The expression of complete musical ideas upon the pianoforte requires, first of all. represent thought, and in music do represent thought, since it is only through their perfection that this sensiformance; second, we must have hands and arms for the sensitiveness. Now, this last quality is the very flower ing, and with the "come and go" belonging to express those indispensables in the earlier stages—Mendelscohn, presented on the np-heat a preparation for a decisive

THE TECHNIC FOR PLAYING BACH: ITS any allemande, conrante, gigue, gavotte, or whatever, is ative compositions by all the great writers a very part playing them afterward in various successions and for a

In this many-sided, modern graduation Bach will music becomes thoroughly modern and worthy the serve as chief corner stone: First of all, for the fingers; second, for the intellect, because he treats musical motives in so great a variety of ways; and, third, for his educative influence in tonality, his use of chromatics being quite modern and "np-to date." Finally, the Bach technic will be fully as much mental as musen. lar, and any treatment of Bach study which stops wi'h fingers will fail of all results except those of finger.

### THE STUDY OF BACH'S PRELUDES AND FUGUES.

### BY BERNARD BOEKELMAN.

ALMOST two centuries have passed away since Joh. Seb. Bach wrote his monumental work, "The Welltempered Clavichord " (1722). He wrote it for his advanced papils, and in it he combined a soulful expression of feeling with helpful material for developing technical skill in composition.

Many of the preindes in "The Well-tempered Clavichord " disclose a mood of feeling not at all related to the fugues to which they are prefaced. Schnmann, who admired Bach and founded his own style non him. showed himself a critic in the highest sense when he demonstrated, on musical grounds, what many of Bach's biographers have proved, that the preludes were composed at various times in the life of their anthor, and were often brought into their present relation to the fugues which they preface merely on account of their

Fugues are the finest models for students anxious to acquaint themselves with higher art forms, and at the same time aiming at a perfection of the rhythmic, harmonic, and melodic elements of mnsic. About one half the forty-eight preludes are in the form of the étude : the other half show a structure more polyphonic, and are very useful as a preparation for fugal work. A separate study of the preludes, as distinct from the figues, seems therefore not only desirable, but obligatory, if both forms

How Bach should be studied is a question to which many different solutions have been propounded. Apart from the usual conventional methods of preparing standard musical works, their composition (analysis), their expression (of motion), the singing of the interlacing of their melodies, must be carefully studied ont. Figues are not compositions for beginners; nevertheless, Riemann's polyphonic studies will he very useful to students just at their initiation to polyphony.

The theme of a Bach fugne contains on the surface both rhythmic and melodic elements. The harmonic

Fugue 12. Book II, 8 parts.

The dynamic rise and fall is indicated by the little chords, octaves, and bravura effects (for all bravura dots. These furnish us with a key to the proper other notes are clothed.

The melodic character being firmly established, the rhythmic element should be examined. This particular theme is in two-quarter time, and apparently presents a dance rhythm. Conform the accent to the rise and fall sive singing. Just as soon as any prelude or fngue, or Heller, Jensen, and Grieg). Also by making represent motion, which took place on the first note of the measure and may have been concluded on the third eighth. The the more potent because concealed, and more essential to musical, and with some of the dance forms, the bonniées,

Fugue 12, Book I, has the following theme :

Fugue 12. Book I, 4 parts.

The time (common), in a nniform quarter-rhythm, and the chromatic passing and changing tones denote a sorrowful thought. This fugue possesses a counter-subject, which should be analyzed in the same way. This will bring out the contrasting elements. Bach often uses counter-subjects strikingly in contrast, in melody and rhythm, to the themes which they accompany. He sometimes plays one off against the other, and works up he went humbly to the professor and retracted. a grand climax (often in the stretto).

When the student can hum every voice all through from memory, he is ready to identify the various rhetoric elements of the fugue ; the subject and counter subject (if any), the episodes, and from what materials they have been constructed; the strettos, canons, pedalpoints, sequeuces, imitations, should be located. The cadences (which are equivalent to the period in literary work) must be found, because they control the meaning of the musical sentences which they close. Lastly, what may be called the "rhetoric figures" of musical speech require attention-viz., thematic alteration, and by what means; angmentation, diminution, or inversion; chromatic alteration if the fugue be not strict, and to this may properly be added the embellishments. All this taken together is neither a simple nor an obvious to follow. He does not invent as many specialties of

we are ready to decide what Bach was feeling and think- profited by, from Clementi to Liszt. It is, therefore, ing about when he wrote the composition in hand. Was perfectly safe to say that music-study without a systemhe sitting, sorrowful, in his arm-chair, watching a group atic Bach course is incomplete, and the lack of it will of dancers when the musical germ formed itself in his mind, so that the motion of the measure trodden wove itself into the melancholy mood he presently depicted? Was he wandering in the open air, blessing God for the freshness of sunny nature, when, coming unexpectedly near his wife's poultry-yard, the calling of the brooding bens, the crowing of chanticleer, the twittering of the hilarity, mirth, exhilaration, grief, affliction, despair, as creative germs in the themes and counter-themes. When they have been detected by the student, they should be seized firmly and adhered to consistently through the entire fugue. The mind should be saturated mentation, in diminution, inversion, acceleration with the earlier Beethoven sonatas. (stretto); interrupt its flow with more or less important events (episodes), only to resume its flow with gathered force, and the interpretation will be intelligent and field of technical practice, though within certain limitaplease, which be succeeded in doing at the time. But soulfal

the pieces of chamber music. They will become house master who made everything subservient to the one mighty genius compelled him to compose works which bold music if played as Bach himself played them.

able difficulty of being in a style which survives almost to diverge and enjoy a contrary motion; for the practisions, etc. -- brought out the very deepest characteristics
to diverge and enjoy a contrary motion; for the practibecause it is his own. Polyphony is not the spontaneous cal application of five-finger work nothing can excel the of his nature, and revealed the real Each at his best. method of musical expression of any living people, the Russians, perhaps, excepted.

Phanista. All that appertains to temperament and delivery is then "before them, where to choose."

gested independently of the polyphony.

THE ETUDE

dainfully. The professor smiled. The smile rankled in own transcendent style. the memory of that callow genins. As he advanced in This latter class of productions supplements to splendid

### BACH'S WORKS IN RELATION TO MODERN PIANO STUDY.

BY EMIL LIEBLING.

THE study of Bach's works finds a most important and direct application to modern piano-playing, and if correctly and systematically applied can not fail to produce the best results. The same elements of technic which are constantly needed in the works of later authors are plentifully treated by their old master who seems to have had a prophetic intimation as to what was virtuoso technic as his great contemporary, Scarlatti, So far we have dealt with preliminaries only. Now and yet laid a foundation which every great master has sooner or later become a most regrettable deficiency.

Bach is never easy; even the two-voiced inventions presuppose considerable digital and mental develop- the shelf," while those of his brilliant hut somewhat ment; they might be used alongside the easier Mozart sonatas, and supplemented by selections from the three- even for a third of the present century, Sebastian Bach's voiced movements; it will depend upon the individual ability of the student as to the next selection; some world at large he was but a name. It is but natural to chicks impressed itself on his subconscious mind and may need an intermediary course in the French snites, ask "What was responsible for this?" During the presently came ont in a prelude of cheerful emotion? and others, again, might be ready for the English suites latter half of the eighteenth century, the arts of poetry, Certain it is that gaiety, cheerfulness, triumph, joy, and partitae, or even the clavichord. It goes without music, painting, and the drama were largely under the saying that a complete analysis of the form should pre- "patronage" of the nobility. The age was an artificial bitterness, worry, depression, dolefulness, are exhibited cede and accompany the study of each piece, and the one, and the authors and artists most in favor were those teacher should be complete master of the subject in its who extered to the superficial tastes of their titled entirety hefore attempting to deal with it at all.

The six partitas, for some reason or other, have not been given the consideration which their importance infinences, and many of the former's works were written with the emotion once it has disclosed itself. Embody and practical value warrants; they contain some of the at the command of Prince Esterbazy, in whose housethis emotion in each of its phases, -in imitation, aug. best material imaginable, and rank in point of difficulty hold llaydu held the post of orchestral conductor,

The preindes of the clavichord are the natural predecessors of the Clementi "Gradus," and cover a very wide take issue with existing conditions; so he composed to tions. We find neither double thirds, sixths, nor oc-All these fugues, with their prefaces (preludes), are taves, which naturally found no place in the works of a in Leipsic, wrote for no distinguished "patrons." His idol of polyphonic perfection; he had no use for any seemed little likely to be performed. And those written After all is said, Bach still presents the almost insupervoices that moved in the same direction; something had for specific purposes—his motets, cantatas, chorales, passecond and man produce abounds in a side-wrist move the latter half of the eighteenth century was greatly Any help, scientific and, at the same time, timement, which can be used to great advantage in the first shattered by the French Revolution, which, like a aving, is well worth consideration. Add to this the part of Beethoven's sousta, Opus 53; good arpeggio thunder clap, cleared away the mist and haze which Profound control over the imagination which the eye has practice is found in the sixth and fifteenth preludes, and hnng over art as well as society. assumed, and the use of the analysis by the aid of colors becomes apparent. To see the construction of a Each fingers and hands than the E-minor Fugue, No. 10, the erally accepted, then a new order in art correspondingly fague at a glance is to have the door opened into a gar. only two-voiced fague in the entire work. These few appeared. The majority of composers who were popular den which has been hopelessly locked to the majority of sections are only intended as an example of what can be (excepting men of genius such as Haydu and Mozart)

motion of its voices. It is an element of expression all beyond the merely technical and present much that is new and interesting things to say—came to the front

and may have been co-configured, and more essential to composition abould, accordingly, be tendered in a jovial modern players than it was two centuries age, because gignes, garottes, earshandes, and passepieds, offer excelmodern music has raised harmony to the first place in lent problems in variety of effect and intelligent phrasthe order of recognition by the ear. I have snalyzed the ing. Many of these compositions can be used to advanharmonic forms of the fignes in my Bach edition in tage on concert programs; for instance, the bourrées and colors. The harmony can thereby be studied and diggine from the second English suite, and the passepieds from the fifth suite. With few exceptions, the so-called To those who think that figures are "easy," because modernized Bach arrangements can be safely left alone. they contain no passage playing, à la Liszt and Czerny, The much played Bach toccata and fngue in D-minor, I would recall an episode that will have a familiar aspect — as arranged by Tausig, is all Tausig and no Bach; Liszt's to most Bach lovers: A young fellow, with more or less work in the A-minor and G-minor figures is much prefability and some technic, once presented himself at a erable. Busoni's and D'Albert's paraphrases are incelebrated German conservatory. "Do you ever study tended for fin de siècle pianists. The latter master's fugues?" asked the professor, a well-known Bach lover. setting of Bach's C-minor "Passacaglia" is really a "I can learn one in a day !" returned the youth, dis- colossal affair, but only tolerable when executed in his

> his profession he thought of it with increasing chagrin. advantage the study of the more modern works, requiring Ultimately he became a well-known organist, and then every quality which is demanded from the great virtuoso (including long hair)

How to interest the student in Bach is a totally different question. In the first place, tell him why he is to study this master, and for what pnrpose; inform him that, for professional aims, is the conditio sine qua non, that it furnishes a solid backbone to the pianist, and an unfailing guide to the composer; help the pupil to unravel the delightful intricacies of the different works, initiate him in the intimate workings of this most masterly of minds, and the sympathy and active interest of the younger artist will speedily be engaged.

### ON INTERESTING STUDENTS IN THE WORKS OF BACH.

BY E. R. KROEGER.

WHEN one considers the position of Sebastian Bach really great composers, it is hard to realize that a century ago his name was little more than a historic recollection. For almost a half-century his works "lay on snperficial son were in great favor everywhere. In fact, works were known to but few musicians, and to the natrons. Even the most celebrated composers of that period, Haydn and Mozart, could not escape from these which was a positiou but little, if at all, superior to that of the chief hatler. Emanuel Bach was not disposed to his father, living a comparatively retired and anstere life

The artificial condition of things which existed in

When the new order in political life began to be gen-The harmonic structure of a fugue is arrived at by the

Other movements again, like the Italian Concerto, go

Rossini, Spontini, Marschner, Schubert—men who had slowly at first, to be sure. In 1829 Mendelssohn with considerable care, with the idea of choosing those brought out the great "St. Matthew Passion" in the eelections which are the easiest of comprehension, or, in

Thomas Kirche in Leipsic. This was the real turning of the tide. From that day to this the love end reverence for Sebastian Bach'e worke has steadily grown, until every musician and musical student is permeated with it. To-day no musician of eminence can attain a high etanding without a profound study of the works of Sebastian Bach. We find that Beethoven stated that his name should have been "Meer" (ocean), not "Bach" (brook), meaning that his works were almost endiess in their ecope and depth. S.:hnmann said that "music owed as much to Bach as religion did to its founder," and also that "the preludes saud formes should be the daily bread of vonne musiciane." Mendelssohn's love for Bach was largely responsible for the Bach renaissance, as we have just learned. Chopin could play almost all the Bach fngnee by heart, and practiced them entirely when about to give a recital. Ae for Wagner, the Bach principles of contrapuntal harmony" and "harmonic counterpoint" are the very warp and woof of his great musicdramas. The influence of Bach upon Brahms is unmistakable. And so the list might be easily extended. To the earnest student of Bach, the rich harmonic combinations resulting from his free polyphony are always a matter of the utmost astonishment. For extraordinary dissonant effects, not even Wagner and Liszt can surpass him. And yet nothing is meaningless. Everything is coherent and homogeneous. To the instructor who loves hie Bach, and who wishes his pupils to do likewise. there is always considerable difficulty in overcoming a certain distante at first. This distante is due to the fact that almost all the music a young student hears is essentially homophonic, i. e., that in which a particular melody is prominent and the harmony serves as a enbordinate accompaniment. Just as soon as two or more melodies appear (as is the case in contrapuntal works, such as Buch's), just so soon does the student find diffienlty in following the melodies, and is soon afterward confused by them. To the majority of people it is almost a matter of impossibility to distinguish two or more melodies being performed at once. The ear requiras education in this respect. The best modern teachers, however, are now giving the simplest contrapuntal compositions to pupils just as soon as their technical attainments permit. The result is that a better comprehension not only of the worke of Bach, but also of the works of Mozart, Beethoven, Schumann, and othere is becoming apparent with young pianiste. An ideal musical education would be that wherein the great classic masters only were studied at firet, and later the romantic masters. As it is, many young students play compositions of Chopin, Grieg, and Liezt before they are familiar with those of Bach and Beethoven. With their taste for the glamour and picturesqueness of the moderns so cultivated, they find it difficult afterward to come to a proper appreciation of the severer and less 2. emotional works of the classicists. Indeed, the task of properly training the taste of pupils is one which every American instructor has to contend with. The problem of bringing the compositions of Bach especially before pupile with a fondness for the modern composers is one which involves considerable thought. Unquestionably, the best plan is to select those worke of his which are the least contrapuntal and the most homophonic at first and gradually to lead toward the greater fugues of the "Well-tempered Clavichord." To force the five part fngne in C-charp minor (book I) npon a pupil who cares only for such pieces as Godard'e "Second Mazurka" and Grieg's "To the Springtime" is a mistake. To this Sort of pupil scarcely anything of Bach's will appeal.

2. (a) Preinde end Fugue in C sharp major (No. 3, from Well tempered Clavichord, book 1).

Well tempered Clavichord, book 1). F," or the "Gavotte and Musette In G-minor," from the "Third Eoglish Suite" onght to interest her. By careful and conscientious study of such selections as these a real fondness for them will develop. In order that such a liking for Bach's works will be stimulated and encouraged, the writer has compiled some Bach recital programs, varying from the easier to the more difficult compositione. Pupils could study one or more pieces, so the various program numbers could thus be divided

And with them came the Bach awakening-somewhat among several. These programs have been compiled a general way, the more pleasing. Should the instructor heeitate in giving a recital the program of which would consist entirely of Bach's works, they may be of value for the purpose of making a judicioue selection. Care Music," which begin by placing Bach, Beethoven, has been taken to obtain contrasts in key and etyle in Schubert, Chopin, and Glinka above all other composers order to keep np the interest:

> PROGRAM OF COMPARATIVELY EASY COMPOSITIONS BY J. S. BACH.

- 1. (a) Prelude in C No. 1, from Twelve Little Preludee,
- (b) Prelude in C minor (No. 3, from Twelve Little Preludes, Germer).
  (c) Loure (Boarrée) in G (from Third 'Cello Sonata)
- (d) Sarabande in A minor (from Second Eoglish
- (e) Fughetta in D major (two parts).
- 2. (a) Invention in C major, No. 1 (two parts). (b) Aria in D (from Fourth Partita)
- (c) Prelude in F (No. 8, from Twelve Little Preludes
- (d) Mennetto in C minor (from Second French Suite).
  (e) Bourrée in A minor (from Second English Suite).
- 3. (a) Preinde in C major (No. 1, from Well-tempered
- Clavichord, book 1).

  (b) Andante in F (from Third Sonats).

  (c) Prelude in D (No. 4, from Six Little Preludes,
- Germer).
  (d) Gavotte and Musette in G minor (from Third

English Suite)

PROGRAM OF MODERATELY DIFFICULT COMPOSITIONS

- 1. (a) Prelude and Fngne in Cminor (No. 2, from Welltempered Clavichord, book 1).

  (b) Scherzo in A minor (from Third Partita).
- (c) Invention in C minor, No. 7 (three parts) (d) Bourrée in D (from Suite for Trumpet). (e) Gavotte in B minor (Saint-Saëns).
- 2. (a) Allemande in E (from Sixth French Snite). (b) Prelude in B-flat minor (No. 22, from Well-tempered Clavichord, book 1).
- (c) Duetto in E minor, No. 1.
   (d) Menuetto in B flat (from Firet Partita).
- (e) My Heart Ever Faithful (Lavignac).
- 3. (a) Prelude and Fugue in E major (No. 9, from Welltempered Clavichoid, book II).
- (b) Invention in F major, No. 8 (two parts).
  (c) Passepied in E minor (from Fourth English Suite). (d) Preinde in G minor (from Twelve Little Preindes,
- (e) Gavotte and Musette in D minor (from Sixth

PROGRAM OF MORE DIFFICULT COMPOSITIONS BY J. S.

- (a) Fantaisie Chromatique and Fugue in D minor.
- Invention in F minor, No. 9 (three parts) Allemande in B flat (from First Partita). d) Gigue in G (from First French Suite)
- Italian Concerto in F major (Billow).
- Allegro Animato. (b) Andante motto espressivo. Prelude in A minor (from Second English Suite).
- Caprice in C minor (from Second Partita).
  Fantasia and Fugue in G minor (transcribed by

PROGRAM OF PIECES OF DIFFERENT GRADES BY J. S.

- a) Prelude and Fugne on B A C H.
- Bourrée in A minor (from Second English Suite).
  My Heart Ever Faithful (Lavignac). (d) Loure in G (from 'Cello Sonata).
- (e) Fughetts in D (two parts).
- (b) Prelinde and Fugne in E flat (No. 7, from Well-tempered Clavichord, book II).
- c) Invention in F. No. 8 (two parts) (d) Gavotte and Musette in D minor (from Sixth
- (e) Gigne in G (from Fifth French Snite).
- (a) Fantasia in C minor
- lemande in E (from Sixth French Suite).
- Andante in F (from Third Sonata). Gavotte in B minor (Saint-Saëns),
- (e) Toccata and Fugue in E minor.

BACH'S INFLUENCE ON THE MUSICAL WORLD.

BY HENRY T. FINCK

WHEN Rubinetein published his "Conversations on doubtless many a reader opened eyes and month wide in astonishment at finding Glinka in euch a place. The cynically minded, knowing the vanity of artiste. divined that "Glinka" was only an alias for the "Rubinstein" which the anthor wanted, but did not dare, to write. The proper name for the place was, of course, Wagner, whom Rubinstein hated with a morbid jealousy. Had he written Wagner he would have named the five men of genius who have exerted the widest influence on the musical world, each in his own

To realize the influence of Beethoven, listen to one of the symphonies written before him and compare it with those written after him, and you will marvel at the difference. Schubert had a few predecessore in the Lied, but their efforts are infantile compared with his. and he may he declared the creator of the lyric song, in snite of Reethoven whose Lieder are the weakest of all his works. Schumann and Franz and the other modern song-writers all have their roots in the soil prepared by Schubert. That Chopin has leavened all the piano music written since his day-even that of Brahms-need not be eaid : nor is any one so foolish to-day as to deny that Wagner has changed the opera for all time to come, in Italy and France, as well as in Germany.

As for Bach, the first of the Great Five, what has he done for the development of music? It would be essien to snewer the onestion "What has he not done for masic?" One day Robert Franc called the attention of a friend to a certain passage in Bach'e "Mnsikalisches Opfer." which ie identical with the motive of Mendelssohn'e "Hebridee" overture. "Everybody likes that splendid passage," he remarked, langhing, "and Mendelssohn is praised for it; but there it stande in old Bach. In truth, he anticipated everything."

But we must not chide Mendelssohn for purloining a few ideas from his idol . Rach would have been the first to nardon him if some one could have foretold him how Mendelssohn would in the nineteenth century, W828 war against popular indifference to his worke and profeesional ignorance regarding their contents and significance. Mendelssohn not only resuscitated the great "St. Matthew's Passion," but that work influenced him so much as to induce him to write his own "St. Panl" and 'Elijah." I have often thought that a certain harmonic grandenr and variety in some of Mendelssohn's best works owed their existence to his early acquaintance with Bach. He was really the first who ecemed to fully appreciate the greatness of Johann Schastian.

It is true that Mozart declared that Bach was the only composer who could teach him anything, and that Beethoven referred to the oceanic depthe of his mnsic; but neither of these masters, unlnckily, knew his works sufficiently well to be specially influenced by them. As for musicians in general, we may apply to them what Robert Franz said of Bach'e pupils: "None of them understood him in his essence; they marveled at his virtnosity, hie knowledge as a teacher, but of his supreme genius they had no conception." It was not until the epoch of Mendelseohn, Schumann, Chopin, and Liszt that Bach began to be understood as the deepest of musical thinkers and to exert hie powerful influence on the whole musical world. Since that time he has been the composers' composer, worshiped by all, underrated by Berlioz alone.

In all departments of music has Bach's influence been felt. He never seemed to care much for operatic music, and when he made those foot tours to Hamburg it was to hear an organist and not the operas eung there. And yet there is an abundance of superbly dramatic music in his "Passions" and his cantatas; accents of wee or joy such as are to be found in few operas except those of Wagner, who was all his life a devout etudent of Bach. In "Die Meistersinger," particularly, we have unmistakable evidence of Bach'e influence in the superb open. isg droral, the pedai point as the congregation leaves the and thus opening a whole world of possibilities in comchurch, and throughout in that masterful polyphony which would have thrilled Bach with joy and made him acknowledge Wagner as one of hie tribe.

The Lied is another branch of music to which Bach did not contribute anything of importance directly; yet music may be inferred from the fact that Hans von Bulow He picked up this particular piece and began to play indirectly hie influence became a perceptible factor in Schumann, and a most powerful one in Robert Franz. Sentiment of the sound in the s Fames o much like Bach's that it would be difficult in whole art from that." Rubinstein said the same thing not possible. One can not play everything at first some cases to tell the two apart were not the melodic in almost the same words; it was probably a maxim of sight." carve different. A German critic has wittily remarked, their teacher, Liszt, and it would certainly have been regarding one of Franz'e Lieder, that it seemed as if indorsed by Chopin, whose harmonies have their root in Bach, like Handel, was possessed of a temper. And regatus had sat down and written a Franz cong by way of Bach, and by Schumann, who advised his pupils to make It was not always repressed. Once, when he was conexpressing his appreciation of Franz's masterful "additional accompaniments" to hie scores—those accompaniments which have made them available for modern performance in the epirit of the original.

Thus we see that the most modern opera-composer and the most modern cong-writer were particularly influenced by Bach, though he never wrote an opera or a not to speak of his organ compositione, -can any one Lied in the modern sense of the word.

Another extremely modern composer who came under his speil was Liszt, both in the harmoniee of his pianoforte works and, more especially, in his compositions for ing tributes paid to him by his pupils and admirersthe organ. There are not many of these, and they are little known; but their day will come, and then the Franz, Saint-Saëus, and all the other leaders of the world will wonder at the impression left by Bach on romantic and modern schoole? Even Perosi, Italy's that great Hungarian. As for other writers for the organ, latest wonder, has tried to nnite the etyles of Palestrina from Mendelssohn to Saint-Saints it is needless to add and Wagner with that of Bach. that one and all of them have been saturated with the spirit of Bach, who, in this sphere above all others, has never been equaled.

As a writer for the orchestra, Bach's poeition has been obscured by the foolish habit of calling Haydn "the fsther of orchestration." Haydn did, indeed, have unusual facilitiee at Esterhazy's castle for experimenting in regard to the various instrumental combinations; but Bach, without having such opportunities, divined colorings which have moved me more deeply than anything Haydn ever wrote. He had an instinct for suiting peculiar combinations to certain emotione. Of course, he did not have any kaleidoscopic modern orchestra at his command; yet it is certain that had he lived in this century he would have scored after the manner of Wagner or Liszt. It is a remarkable fact that, as Abert, Theodore Thomas, Anton Seidl, and others have proved, Bach's works can be most legitimately orchestrated à la Wagner with superb effect. This could not be done with the works of Haydn, Mozart, or even Beethoven; wherefore in thie respect, as in hie harmonies, Bach, though older, is more modern than that claseic trio.

Bach wrote more for the voice than for instruments, but, as good solo-singere and chorusee are much ecarcer than good players, he is best known to the musical world the enstom was to do a good deal of copying. The boy, to-day through his instrumental compositione, especially those for the organ and the piano. What might be called the prophetic character of his music—that is, its given him, and was eager to try those in this prized colmodernity-is revealed especially by the nature of his pianoforte pieces-that is, what we call hie pianoforte pieces; for every musician, of course, knows that there were no pianos in Bach's day, and that the harpsichorde and clavichords he wrote for were almost as eimple, compared to a modern grand piano, as a melodeon is compared with a church organ. In playing Haydn and Mozart, we constantly feel that they did not write for the instrument of our day, with its full, rich tone; but in playing Bach no one would euspect such a thing; and there lies the miracle. The thin-toned, emall-voiced clavichords of his day no more sufficed to reveal the full beauty of his preludes and fuguee than his wretched severance was rewarded by having the copy he had chors of thirty school-boye did to bring ont the grandenr made discovered and confiscated by the hard-hearted decidedly with the German composer. of his church cantatas. He wrote for choruses and elder brother. pianos such as we have to day.

of music. It is almost comic to think of his predecessors using only the three middle fingers, and unable to verdict ale ad libitum, using the thumb as well as the fingers, organist, one day invited Each to take breakfast with laureis of the great Schastian.

that work has done for the development of pianoforte began to look over the music. Bach their "daily bread."

the variations, partitas, inventions, the English suites. fathom hie greatness?" And could anything, I add, prove more eloquently the incomparable infinence Bach has exerted on the development of music than the glow-Mendelssohn, Schumann, Chopin, Liszt, Rubinstein,

### ANECDOTES OF BACH.

BY W. F. GATES.

Well-Authenticated anecdotes of John Sebastian Bach are not numerous. There are several reasons for this. In the first place, Bach was a quiet Germen body, wrapped up in hie music and in his home, little given to exploiting himself before the people, not caring to attract public attention. And then, even if his life had been full of interesting incident, there were not in those days the eager reporters, the frequent newspapers, and the reading public of to day. He did not have the sensational personality of a von Bulow, nor was he surrounded with the crowd of penny a-liners as is the celeb-

At ten years of age Bach was left an orphan, and was taken to the home of an elder brother, who was to care for him and instruct him. This brother, quite a mnsician and organist, had copied into one volume many organ works by the best masters of the time. Printed music was much scarcer and higher priced than it is to-day, and so then but ten or eleven years of age, quickly mastered the pieces and exercises that his brother-teacher had lection, but it was kept in a book case that had a lat-

was not allowed to hendle it. One night, not being able to resist the temptation any longer, he stealthily crept down-stairs, and, reaching his that city, in 1717, there was quite a rivalry between the fingers through the lattice, rolled np the book so he could get it through one of the holes, and carried lt up superiority of lts favorite. to his room. The next thing was to make a copy of it; but how? He was allowed no candle, so he set to work by the light of the moon, and for six months, as the Immediately after this number Bach was brought on the moonlight permitted, he worked at his task, restoring program, and, after preluding for a minute or two, prothe manuscript to its place for the day-time. His per-

Bach had a great deal of confidence in his own powers. But the equal temperament, which distributes the necessary in the state of the stat any language temperament, which distributes the neces-and who had more right:

and who had he could read at sight any the field to his antagonist. The story of his ignoble

once boasted to a friend that he could read at sight any the field to his antagonist. The story of his ignoble board, he made it possible to use all the keye and modumusic that was ever written. This friend, the town flight spread all over Germany, and added much to the music that was ever written.

posing and playing. "The Well-tempered Clavichord," room a very tricky piece of music, placing it where Bach with its forty-eight preludes and fignes in all the major was sure to see it. When Bach arrived, his host went and minor keye, embodies this new departure. What into an adjoining room to prepare the meal, and Bach

does not exaggerate when he says that "if all the mas- it, but soon got into difficulties. He tried it over and ter-works of music were lost except the 'Well-tempered over, and, finally, rising from the stool, called to his

ducting a rehearsal of some church music in Leipsic, the These same preindes and fugues were Wagner's favorite organist mede a serious mistake, and Bach, for want of music in the last years of his life. "Add to these," a better weapon, snatched off his wig and threw it at exclaims Rubinstein, "the chromatic fantasia and fugue, the offending player, roaring out, "You ought to have been a cobbler," When flattered for his great skill on the organ, the old giant curtly exclaimed, "There's nothing wonderful about it. All you have to do is to touch the right key at the right time, and the instrument doee the rest." And so it is, even down to the

> Being desirons of hearing the great organist Buxtehude, Bach walked from Arnstadt to Lübeck, a distance of fifty leagnes. He stayed there some time, and could have succeeded that celebrated organist had he been willing to comply with the conditions. One of these was that he was to marry the organist's eldest daughter. Bach got sight of the lady in question and fied the field ! She was the eldest of six daughters, and more of a withered rose than a bud. Who knows what might have occurred if he had been given his choice of the six !

Bach's last, and in some respects greatest work, "The Art of Fugue," was left unfinished on account of the failure of his eyes. His friends nrged him in his old age to write a treatise on fugue and fugue making. He started to do so, but, after writing a few pages, threw aside the work in disgust, exciaiming, "I can not teach by precept, only by example," and then recommenced the book on a different plan.

He took one simple subject, and on it wrote sixteen fugues and four canons, in every style of fugal compositlon. This great work, which appeared two years after his death, in 1752, though having a flattering preface from Marpurg, then the foremost critic of Germany, did not meet with sufficient sale to cover the cost of the plates on which the music was engraved and as there reemed to be no chance for further income from the work. the plates were sold by Bach's heirs for old copper. It might be added that Bach engraved these plates himself. and to this arduous labor may probably be traced the loss of his sight.

There was a famous musician llvlng in France, Marchand by name, who held the post of organist to King ticed door, and there the boy could see it every day, but Louis XIV, but who, falling into the king's diefavor, left France and went to Germany. In Dreeden he had many admirers, as had also Bach. When Bach went to friends of each musician, each camp proclaiming the

> At one of the court concerte, Marchand, who was very conceited, played some variations on a French tone ceeded to improvise a set of variations so superior to those just played by the Frenchman that the victory was

Bach was then urged by his admirers to challenge Marchand to a trial of skill. The challenge was ac-A good many stories are told of the abilities of Mozart, cepted, the place and time appointed, and the jury Ing were of incalculable importance to the development Mendelsoohn, Liszt, and others, in the matter of sight chosen. The company gathered for this battle of the Waited, waited, but no Marchand. The boastful Frenchman had disappeared over night. Recognizing Bach's

### Old Foar Redivivus.



OLD FOGY HAS BACHAPHOBIA.

AHA! I smelt a large and polyphonic rat when I read the June issue of THE ETUDE. So, after being quietly laughed down, smiled at, and contemptuously shouldered out of the way, this old gentleman, this lean and slippered pantaloon finds a morsel of sweetness in the wish to know who is the infallihle, the impeccable one in music the Pone of music?

It is Johann Ssbastian Bach, the only son of Apollo. I'll tell von why

I'm an old, old man. I've seen the world of sights. and I've listened eagerly, aye, greedily, to the world of civilized Cancasians agree is the one, the only art. I, too, have had my mad days, my days of joys uncontrolled-doesn't Walt Whitman say that somewhere ?-I 've even rioted in Verdi. Ah, you are surprised! You fancied I knew my Czerny et viola tout? Let me have posers. I ouce swore by Meyerheer. I came near worshiping Wagner, the early Wagner, and to-day I am willing to acknowledge that "Die Meistersinger" is the very apex of a modern polyphonic score. I adored are these two and three part pieces! Take my word for —and drop the nonsense about traditional methods of Spohr and found good in Auber. In a word, I had my it, if you have mastered them you may walk boldly up little attacks of musical madness, for all the world like to any of the great, insolent forty-eight sweet tempered measles, scarlet fever, chicken-pox, and the mnmps.

As I grew older my task clarified. Having admired Donizetti, there was no danger of being seduced by the boisterous, roystering Mascagni. Knowing Mozart almost by heart, Gounod and his pallid imitations did not for an instant impose on me. Ah! I knew them all, these vampires who not only absorb a dead man's ideas, but actually copy his style, hoping Snites-Klendworth's edition of the latter is excellent his interment included his works as well as his mortal remains. Being violently self-conscious, I sought as cert and that excellent three voiced fugue in A minor, I passed youth and its dangerous critical heats to so seldom heard in concert. It is pleasing rather than analyze just why I preferred one man's music to andeep in feeling, but how effective, how brilliant 1 Don't other's. Why was I attracted to Brahms whilat Waguer forget the toccatas, fantasias, and capriccios. Such left me cold? Why did Schumann not appeal to me as works as the Art of Fugue and others of the same class much as Mendelssohn? Why Mozart more than Beeshowns Father Bach in his working clothes, carnest if thoven? At last, one day, and not many years ago, I not exactly inspired. cried alond, "Bach, it is Bach who does it, Bach who animates the wooden, lifeless limbs of these classicists.

dipped into all composers, and found that the houses Fantasia. Indeed I think it greater than its accomthey erected were stable in the exact proportion that panying D minor fugns. In it are the harmonic, melodic, and composed the famous "Wedge" fugns. How true Bash was used in the foundations. If much Bach, then and spiritual germs of modern music. The restless granted talent, the man reared a solid structure. If no tonalities, the agitated, passionate, desperate, dramatic Each, then no matter how brilliant, how meteoric, how recitatives, the emotional curve of the music, are not all Eduard Remenyi from his fantastic essay on Each sensational the talents, smash came tumbling down the these modern, only executed in such a transcendental musical mansion, smash went the fellow's hastily erected fashion as to beggar imitation? palace. Whether it is Perosi - who swears by Each and
Let us turn to the Well Tempered Clavichord and how lutely full of meaning as an egg is full of meat—look up doesn't understand or study him-or Mascagni or Mas- the knee of submission, of admiration, of worship. I to Bach." senet, or any of the new school, the result is the same. use the Klindworth, the Busoni and sometimes the

"Don Carlos" and the Verdi who planned and bnilt was the latter who once excited my rage when I found "Falstaff," Mind you, it is not that big fugued the Csharp major prelude transposed to the key of D finale—snrely one of most astounding operatic codas in flat! This outrageons proceeding pales however before existence—that carries me away. It is the general tex- the infamous hehavior of Gounod who dared -- the thre of the work, its many voices, like the sweet sacrilegious Ganl!—to place upon the wonderful her. minged roar of Bottermilk Falls, that draws me to monies of the master of masters, a cheap, tawdry, volgar "Falstaff." It is because of Bach that I have forsworn tune. Gounod deserved oblivion for this. I think I my dislike of the later Wagner, and unlearned my dis- have my favorites, and for a day delnde myself that I gust at his overpowering sensuousness. The web he prefer certain preludes, certain fugues, but a few hours' spins is too glaring for my taste, but its pattern is so study of its next door neighbor and I am intoxicated lovely, so admirable, that I have grown very fond of the with its heauties. We have all played and loved the Bach is in all great, all good compositions and espe-

cially is he a test for modern piano music. The monoful chords have been invented, or rather re-discovered. moves, that sings, that thrills,

fact that you are all awinging around to his ideas, to his the E flat minor prelude in the first book of the Well notion of the infallible thing in music. And do you Tempered Clavichord, and lo! I was transported to the opening of "Götterdiimmernng,"

Pretty smart boy that Richard Gever to know his Bach so well 1 Yet the resemblance is far fetched, is if there is any particular feeling, emotion, or sensation only a hazy similarity. The triad of E-flat minor is discovered and exploited by the man of this time that common property, but something told me Wagner had men of other ages did not experience ! But before Bach heen hrowsing on Bach, on this particular prelude, had I knew no one who ranged the keyboard of the emotions sound, to that sweet, maddening concourse of tones in fact got a starting point for the Norm music. The so freely, so profoundly, so poignantly. more I studied Wagner the more I found Bach and the more Bach the hetter the music. Chopin knew hia Bach of the pianist's fingers, individualization and consebackwards, hence the surprisingly fresh, vital quality of quently a flexibility that is spiritual as well as material. his music, despite its pessimistic coloring. Schnmann The diligent daily study of Bach will form your style, loved Bach and built his best music on him, Mendelssohn your technics better than all machines and finger exeryour ear. I've rnn the whole gamut of musical com- re-discovered him, whilst Beethoven played the Well Tempered Clavichord every day of his life.

All my pupils study the Inventions before they play preludes and fugnes and overcome them. Study Bach say I to every one, but study him sensibly. Tausig, the greatest pianist the world has yet heard, edited about Inventions, the symphonies, the French and Euglish -and the Partelas. Then I ahould say the Italian con-

But in his moments of inspiration what a genins! and began to gently haul in the line. When it was all What a singularly happy welding of manner and matter! these modern men. Bach—once, last, and all the time." The Chromatic Fautasia is to me greater than any of the them? Not he. He locked the door, tied them to the And so it came about that with my prying nose I organ works, with the possible exception of the G minor

Each is the tonebatone. Look at Verdi, the Verdi of Bischoff edition, never Kroll, never Czerny. I think it

C minor prelude in Book one-Cramer made a study on memories of this-and who has not felt happy at its wonderful fugue! Yeta few pages on is a marvelous phonic has been done to the death by a whole tribe of fugue in C sharp minor with five voices that slowly shallow charlataus, who, under the pretence that they crawl to heaven's gate. Jump a little distance and you wrote in a true piano style, literally debauched several land in the E flat fugne with its assertiveness, its cockgenerations of students. Shall I mention names? Better sure subject and then consider the pattering, gossiping disturb neither the dead nor the quick. In the matter one in E minor. If you are in the mood has there ever of writing for more voices than one we have retrograded been written a brighter, more amiable, graceful prelude considerably since the days of Bach. We have, to be than the eleventh in F? Its germ is perhaps the Fmsior sure, built up a more complex harmonic system, beauti- Invention, the eighth. A marked favorite of mine is the fifteenth fugue in G. There's a subject for you and -for in Bach all were lateut, -hut confound it children! what a jolly length! Bach could spin music as a spider these chords are too slow, too ponderous in gait for me. spins its nest, from earth to the sky and back again, Music is first of all motion, after that emotion. I like Did you ever hear Ruhinatein play the B-flat prelude movement, rhythmical variety, polyphonic life. It is and fugue? If you have not, count something missed in ouly in a few latter-day composers that I find music that your life. He made the prelude as light as a moonbeam hnt there was thunder in the air, the clonds floated How did I discover that Bach was in the very heart away, airy nothings in the blue, and then celestial of Wagner? In the simplest manner. I began playing silence. Has any modern composer written music in which is packed as much meaning, as much sorrow as may be found in the B flat minor prelude? It is the matrix of all modern musical emotion.

I don't know why I persist in saying "modern," as

Tonching on his technics I may say that they require cises. But play him as if he were hnmau, a contemporary and not a historical reminiscence. Yes, von may indulge in rubato. I would rather hear it in Bach than Clementi or Beethoven, and what well springa of delight in Chopin. Play Bach as if he atill composed—he does performance. He would alter all that if he were alive

I know hut one Bach anecdote, and that I have never seen in print. The story was related to me by a pupil of Reinecke, and Reinecke got it from Mendelssohn. twenty preludes and fugnes from the Clavichord. These Bach, so it appears, was in the habit of practicing every he gave his pupils after they had played Chopin's opus day in the Thomas Kirche, at Leipzig, and one day 10. Strange idea ian't it? Before that they played the several of his sons, headed by the naughty Friedemann, resolved to play a joke on their good old father. Accordingly they repaired to the choir loft, got the bellowsblower away and started in to give the Master a surprise. They tied the handle of the hellows to the door of the choir, and with a long rope faatened to the outside knob they pulled the door open and shut and of course the wind ran low. Johann Sebastian-who looked more like E. M. Bowman than E. M. B. himself-suddenly found himself clawing ivory. He rose and went softly to the rear. Diacovering no blower, he investigated in several boys were at the end of it. Did he whip bellows and sternly hade them hlow. They did. all this is I know not, but anyhow it is quaint enough. "If you want music for your own and music's sake-

Look up to Bach. Sound advice. Profit by it. Yours Polyphonically, OLD FORY. HOW TO ENJOY MUSIC.

BY H. S. SARONI.

grently been treated with more or less success. At a music by itself culminate in the symphony. The most first glauce it seems synonymons with "how to enjoy music"; but there is this difference: the one appeals to distinguishes between homophonic and polyphonic the mind, the other to the heart; the one to the musician the other to the lover of music.

time to witness an experiment with an electro-magnet. To the former belong the hallads, marches, dauces, and "Everything was arranged," says Tyndall, "when just the so-called salon music. To the latter belong the before the magnet was excited he laid his hand upon string quartet and most chamber music, its highest my arm, and asked, 'What am I to look for ?'"

Coming across this incident in my reading I could not but reflect what a benefit it would be to the thonsands of music lovers, if they knew what they are to look for; and this induced me to lay my mite at the ness for the purpose. feet of those who wish to learn "how to enjoy music."

called upon to criticize-thus turning pleasure into business. Now, I do not deny that the ability of distinguishing right from wrong, or good from had, enhances romantic school

Georgia Camp-meeting," while others go into raptures with his hat. on hearing a Beethoven symphony. So may some take either of these stop to criticize the formation of sentences or the rounding of a period? Yet who would by the adventures of a cowboy?

tion to enjoy "Thanatopsia," and look with scorn upon which serve to develop it. the glutton of trashy literature. And, pray, what is to hinder any one from being prepared to enjoy a Beethink that hurst cork can turn had into good music, or because you know that any outward display of temper thoren symphony, instead of having a hankering after that red shirts of firemen can improve the music of the will only make matters worse; for timidity will be "At a Georgia Camp-meeting"?

"What am I to look for ?." said Faraday, and "What ment of music ; or, paraphrasing it to suit our purpose, "How am I to prepare myself?"

so the association with good music cultivates our crude dress, perhaps here and there a fragment of it. You prefer Bryant to Mrs. Radcliffe, or to Mrs. Southworth, is education, and education is enjoyment." or the Duchess. Give me the home where Schubert's It is many years since I heard these words from the thump. Then you settle back in your chair and cheer

not yet reached that stage where music comes next to these few hints on "how to enjoy music." prayer. For this reason some guidance may he necessary to assist the seekers of truth in music. This can best he given in a negative form. Do not imagine that noise is music. Do not mistake agility for expression. Do not he swayed hy ontward surroundings to lead you away from the lone path. Do not criticize instead of simply listening. Do not think that hecause music is a language, and universal at that, that it can tell you the time or the state of the weather.

and harmony,-but these are capable of infinite combi-

chief importance, and since the tap of the drum would importance the tap of the drum would importa answer as well as the most elaborate composition, it can heen called by God nor man?

THE ETUDE not be considered a very high order of music. Yet the greatest composers have made use of the dance-form, and have embodied in it the highest flights of their fancy.

As vocal and instrumental music combined culminates THE subject of "how to understand music" has fre- in the oratorio and the opera, so does instrumental important classification of music, however, is that which or more less essential voices or instruments; the latter The celebrated scientist, Faraday, was invited at one consisting of two or more essential voices or instruments. opera, and symphony make use of both styles.

not but discover that the first requisite of mnsic is fit-

A waltz is not a good movement to march by, nor a Americans, as a general thing, imagine themselves finneral march the strain to which to dance the mazurks. forth far greater effort than in teaching a bright student? "Twinkle, Twinkle, Little Star," snng or recited in lugubrious tones, is certainly out of place in the nursery. The mincing step of a dancing master, or the cap and important help in his growth and development. Take, in some cases the pleasure of listening to music, but for bells of a circus-clown, would seem very incongruous for example, the faculty of stating an idea in fitting resl, so to say, spontaneous enjoyment, give me the man when going to the communion table; yet not more so words. It is an easy thing to convey your thought to or woman who plunges right into music, never caring than "Rock of Ages" to a tune like "Annie Rooney." the quick mind of your hrightest pupil, but do you not whether the singer has the French or the Italian method, Yet not a voice is raised when, day after day, in church gain much in endeavoring to present that same idea in whether the performer helongs to the classic or to the and ont of church, petitions are sent up to the Almighty in tunes taken from the last hand-organ, and recalling Now, some may enjoy "Annie Rooney" or "At a hy its strains the monkey in red jacket going around

Realism is another bane of music. From the "Battle pleasure in yellow-covered literature, while others of Prague" to the last "Alpine Storm," we find this not of the hrightest quality. delight in the works of an Emerson or a Bryant. Do continuous striving to tear music down from its high pedestal to see it groveling in the mud. Now, music is the cultivation of self-control. Of course, you think you different from poetry, painting, and sculpture, which can not possibly endure those awful blunders another not rather read "Thanatopsis" than to be carried away in their highest flight of fancy must necessarily have instant. "Why, oh why, does that child always play some analogy to something already in existence, while B-natural instead of B-flat, when it has been pointed out But, then, you are prepared by education and associa- music not merely creates the idea but also the means to her a hundred times?" You groan inwardly, --you

" Anvil Chorns."

am I to look for?" says the earnest seeker of true enjoy- of quoting here what Mendelssohn said to me in con- and your tongue, and develop your bump of selfnection with some other good advice he gave me.

"Above all," said he, " listen to good music. It may As in literature the home circle is the best educator, at first seem all but chaos to you, but directly some so in music the home circle is the best teacher. As the little strain will appeal to your fancy. You watch for association with refined people softens our rough natures, its return. Directly you will recognize it in a new taste. Give me the home where slang never crossed the will then perhaps turn your attention to its accompanithreshold, and I will give you the boy or girl who will ment; a new interest will be aroused in you. Interest

"Serenade" is sung, and I will show you the girl who lips of the great master, but as I write them they recur yourself with that platitude (dear to the music teacher) prefers a Beethoven sonata to a "hreak-down" jig. Inps or tide great master, our a solution of the great master, our and the great master maste But our nation is young and our households have mere tyro in music, and for just such tyros I intend (or is it seventy times seven?) before it finally sticks in

### THE MUSICIAN'S REWARD.

J. S. VAN CLEVE.

THE question is always asked in America, the land of ogress, the land of sane utility, Does it pay?

this question in the affirmative. Now, Does music fore. But you cheerfully start him on C, and after two pay? Yes; every way. Music pays in three regions of or three attempts you find he can really play five notes pay? 1es; every way.

Let us here call attention to the classification of our life. It affords comfortable, sometimes lucrative, up and down again, and you hope for the best; and if busic. First of all, we have the division of vocal and occupation; it gratifies ambition in a way not harmless you keep on hoping—and working—long enough, your instrumental music; then we have vocal and instrumerely, but beneficial; and it strengthens, with richest pupil will learn to play. mental music combined. The simplest form of the one nourishment, the inner spiritual nature. But music is nourishment, the inner spiritual nature.

THE MISSION OF THE DULL PUPIL.

BY EFFIE W. MUNSON.

"I DO N'T see how my teachers have the patience to teach me-I am so stapid in masic." Such was the remark of a young lady who is diligently striving to dis cipline unruly fingers and train them in the straight and narrow way of scale, arpeggio, and finger exercise.

I sympathized with her-I sympathized with her teacher-and began to meditate on the mission of the dull pupil, for I well knew that three-fourths of those who undertake the study of music rank among the dullards, and of the remaining fourth perhaps only one or form-vocal or instrumental-being the fugue. Oratorio, two are more than ordinarily interesting. Can the teacher extract any comfort from these, to whom Mother Returning now to the simpler forms of music we can Nature has been niggardly in the bestowal of talent; or must be content himself with doing his best, and taking money that he sometimes feels he does not actually earn, because results are not what he desires, though he puts

> The dull pupil, wearisome though he may be, is, nevertheless a means of discipline to a teacher and a most such perspicuons language that the most stupid woodenhead must comprehend your meaning?

No matter how well you know a fact, it is not really yours nutil you are able to tell it in plain, clear words which can be comprehended by those whose minds are

Again, the dull pupil is an invaluable assistant in fidget, you pace the floor, -- but you resist the impulse to Do not be swayed by outward surroundings. Do not rap small fingers or use some foreign "awear words," added to dullness, and the last state of that pupil By way of conclusion, I can not resist the temptation worse than the first. Therefore, you hold your temper

> A dull pupil is also an aid to the cultivation of patience Days and weeks pass by : sometimes the same thing must be repeated a hundred times over before a glimmering of understanding is visible in the pupil. After several weeks' lessons, perhaps your dense student plays four measures legato, and you begin to think that he is really learning something; but, alas! at the next lesson he plays the selfsame passage thump, thump, healthy store of patience, and after a while the results of the careful, persevering instruction are sure to

Your dull pupil will help to increase your stock of faith and hope. Indeed, for many weeks, perhaps, you have not much else to trade on. Each lesson is worse than its predecessor, it would seem; and if after a month's time you are misguided enough to request your beginner to play his first lesson, you are doomed to be The farm, the lead mine, the grocery, the railway, the plunged in deep despair, for in nine cases out of ten he emotions. Its elements are few, -only rhythm, melody, war, the civil appointment, -each and all must answer will stare at the notes as if he never had seen them be-

To tell the truth, although we are all prond of our is the ballad; the simplest form of the other is the not a patent medicine; not good for every body and every-bright purples and look askance at our dull ones, and not a patent medicine; not good for every body and every-bright purples and look askance at our dull ones, and thing at all times. But is the law kind to the man who make many apologies for them, it is they who make the walts, the galop, etc. Since in the latter rhythm is of has no talent for the law? Does business take care of the teacher—not his reputation, oh, no; but his character, has no talent for the law?

### NARROWNESS OF MIND.

BY CHARLES S. SKILTON.

THE late Woldemar Bargiel is known as a composer of the Schnmann school, whose best work was done in the earlier part of his life, while in his later years he devoted himself almost entirely to teaching as head of the department of composition in the Royal High School for Music, at Berlin. The writer of this sketch had the privilege of studying with him at that institution. and believes an account of his methods and personality would be of general interest.

The applies first acquaintance with Bargiel was likely to be made at the class for score-playing, over which he presided. Armed with one of the six volumes of Bargiel's edition of Bach's "Chorales," three or four students presented themselves to the master. Over his spectacles he placed a pair of eye glasses, which gave him a somewhat formidable appearance, as he selected a pupil and inquired, "What have you brought to day?" Each chorale was printed in open score, the three upper parts in the C clefs. The pupil was required to prepare one or more chorales for playing, later to read them at sight, then to transpose to any key and finally to transpose at sight, after which he was promoted to the Bach motets and thence to orchestral scores. The



WOLDSMAR BARGIEL

drill was severe, but laid solid foundations for sightreading. Every young musician grumbles over the C clefs, and on one occasion I presented to Bargiel a vocal composition compressed into ordinary vocal score. He immediately advised the use of C clefs, and when I instanced various modern compositions published in compressed score he replied, "That makes no difference. My brother in-law, Schnmann, always used the C clefs, and I use them." His connection with Schualluded to it.

Of Brahms, on whose shoulders Schumann publicly placed his mantle, Bargiel is reported to have said. Brahms is a fine man and a very good friend of mine : but he can not compose music. He has written no real with something of his own. symphony.

Against Wagner he was most bitter. On one occasion he was instructing two of his favorite pupils, when allusion was made to "Die Walklire." "Herr B-," he said, "do you find 'Die Walkure' beantiful?" "Indeed I do, Professor Bargiel." "Herr K-, do he was under the direction of a wise, tranquil, lofty vor find 'Die Walkiire' beantiful?' "Most certainly, mature that stood for purity, strength, and simplicity in Professor Bargiel." "Well, gentlemen, onless you can art, and would lay staunch foundations which might the great and the ordinary man is that one knows how compose better music than 'Die Walkure,' you need not visit my classes again."

### THE ETUDE

His estimate of Grieg was educed in similar fashion at an ensemble class. He called on a young lady from Norway, and said, "Well, Fraulein, what have you brought with you?" "A trio by Grieg, Herr Pro-"What is that? by Grieg? But, my dear young lady, Grieg is no music." "What!" cried the young Norwegian, "Grieg is no music? Adieu,

sion of the spirit of his own times, that prevented Bargiel from becoming one of the great composers, rather than any lack of musical gifts. He belonged to the age of Schnmann, and did his best work as a young man

As he outlived that period, his compositions became reminiscent and fewer, and, though he occasionally produced a classic gem of the purest water, he remained without influence as a composer upon the modern tendencies of music. His best work is probably the G-minor suite for piano, Op. 36, with its popular "Marcia Fantastica" and an adagio and finale, which make one of the great passages of piano literature. The story of its first performance has never, to the present writer's knowledge, been told in print,

and is of peculiar interest to all American musicians. In the early sixties, an American boy of sixteen, now a well-known New England musician, performed the not correspond to the student's preconception, but in a feat of playing from memory the whole of Bach's " Well-Tempered Clavichord," with the variants of the different editions. He went to Leipsic to study, where his remarkable power of memorizing from a single reading dent that the "rules" have been agreed upon by com-

won him general recognition. At this time Bargiel arrived with his G-minor snite, anxious to have it performed at one of the famous tunity of Germany for composer or artist. He played it to the committee, who were enthusiastic, and agreed that it should be rendered next Friday night, that day Bargiel blushed and stammered, "How is it possible for any one to learn it in time? It is a long and difficult work, taxing the powers of a virtuoso; no one knows it publisher." "Get the advance sheets," they said, 'and we will have it played for you."

concert the next evening-a task worthy of the efforts of Liest

a friendship which lasted to the end.

did one write a successful sonata movement or ensemble give way to those who do. piece but that Bargiel was quick to have it performed at manu was a source of pride to him and he frequently class or concert, even by chorus and orchestra. He would first read over the fortunate work; then ask the Schumann was the only modern composer of whom he composer to play it; then say, "That will sound well about the great master of Bonn: "Were I a prince, I with violin and piano. Bring it to the ensemble class Thursday." If a pupil was struggling without success in the Palladian style; or, still better, would take a with an idea, Bargiel would often take it and improvise hundred oaks of a century's growth and inscribe with a composition in the desired style, frequently following gigantic writing his name over a vast expanse of conn

> offended by some ultra-modern effect, but sought to fill music should not be exercised as a vulgar trade, but the pupil with the spirit of his work and to inspire restricted to its own priests as a world of marvels is to him by contact with masterpieces. This is the reason the initiated alone.' for his great success as a teacher. Every pupil felt that safely be trusted to support any later developments along modern lines.

### ON HARMONY TEACHING.

BY HOMER A. NORRIS.

I HAVE taught the theory of music, and that alone for a sufficient length of time to be justified in the assertion that nine-tenths of the harmony teaching Herr Professor." She swept from the room like an in this country is valueless. Pupils are not taught. offended goddess, while Bargiel probably thought the to hear what they see; they are not taught to see manners of Norwegians corresponded well with their what they hear; they memorize a set of rules only to lay them aside forever about as soon as learned. They It was this inability to sympathize with new tenden- are taught that these "rules" are a result of "natural cies and to identify himself with the musical expres- law," and then, mentally confused and befogged by them, they harmonize their "figured basses" with about as much intelligence and perception of musical language as they would copy Arabic.

All this has nothing to do with the art of music. I have no sympathy whatever with all this talking and writing about music ; what the student of to day needs. and what he will sooner or later demand of his instructor, is actual results in actual music.

At the very beginning a teacher should make it clear to his pupil that the notes on the staff stand for what the student hears, and that he is not to commit anything to paper before he has a mental conception of the way it will sound. In this way will he soonest develop the ability to hear what he sees in the works of others.

All work should be done without the aid of an instrument. After it is written it should be played. At first many of the progressions as they actually sound will surprisingly short time he will hear common triad progressions without the aid of an instrument.

Then I hold it important to make it clear to the stnmon consent of the great masters, that they are a result of the instinctive speech of genins, and that whatever they have in common with "natural law" is Gewandhaus concerts, then the best musical oppor- incidental, and not predestined. Progressions "sound well" because we have been taught, and our fathers and forefathers were taught, that they "sound well." The exactly opposite application of the rules governing being Tnesday. "But you can not perform it," they chord progression is often quite as gratifying to a musisaid to Bargiel; "you do not play well enough." cal person who has been not aught. Music is an art, and we should discuss all these matters from the art point of

Other matters being equally sound, that text-book by heart but myself, and the manuscript is with the will produce the best results which remains longest on triad-work and contains the largest number of melodies to be harmonized. Dissonant chords usually take care So advance sheets were received on Thursday and of themcelves. The handling of simple triads, in root immediately handed to the American student, a boy of position and first inversion, is the most difficult work sixteen, to learn by heart and play at a Gewandbaus in all musical theory. These chords have no fixed progression, but may move according to what I should call the instinct of the cultivated musician. Nothing will The young man, nothing daunted, went to a friendly so soon give the student a mastery of diatonic harmony music-dealer and played the work over four times, for as strict counterpoint. When the student has reached him unusually careful preparation. On the appointed the first inversion of triads, counterpoint should be night he played it with such effect that Bargiel found taken up and the two branches of the one study be himself famous, and developed for the young American carried on simultaneously. Students will know little of the art of writing good harmony till they regard it Possibly this experience led him to watch more carecontrapuntally, and any teacher of to-day who does not fally for unexpected talents among his pupils. Never combine counterpoint with harmony will soon have to

would construct to the memory of Beethoven a temple try; or I would build in his honor an academy, wherein He made few criticisms in detail, unless he were his words would be tanght, the words which declare that Nº 2836

To Miss Maye Ainsa.

CAPRICE CELESTE.

The successful rendering of this Caprice requires great del- | sprightly character should be executed "scintillante". As a icacy of touch. The motives and responses alike bearing a special study in rubato, it affords a fine display of delicate Andante con grazia. tinting and artistic taste in phrasing.



to pick and cull his thoughts, while the other leaves them in a chaotic mass.—Presto.





# Ronde d'Amour.

Edited and fingered by Ferdinand Dewey.

Niccolò van Westerhout.





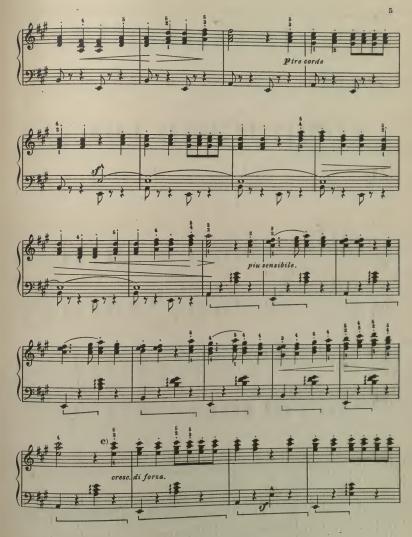






Play this composition with the greatest delicacy of touch. It will be found full of mystic charm. The form is very clear; after a prelude of three measures the next phrase the upper.

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C) Bring out the middle voice. 2835-4





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### In Olden Times.

Aus alter Zeit. Bernhard Wolff, Op. 124, No.4. Tempo di Minuetto.MM. -116

### My Heart is ever Faithful. Nº 1763

Edited by Chas. W. Landon. FROM THE "PFINGST" CANTATA.

Symphonic Transcription by ALBERT LAVIGNAC.







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### MEDITATION. AVE MARIA.

The Secondo part is the Prelude to the first fugue in Bach's Well Tempered Clavier, with some slight alterations. To this Gound has added a beautiful melody to the Latin hymn, Ave Maria. It can be played as an independent piece, in which case the besteffeet

will be produced by playing an octave higher. BACH-GOUNOD. SECONDO. Andante semplice. M.M. . : 104

### MEDITATION.

### AVE MARIA.

BACH - GOUNOD PRIMO. Andante semplice. MM. . = 104 cresc.

2755.4





### Nº 2787 GAVOTTE in G MINOR.

The Gavotte, an old French dance, was popular in the days of Louis XIV and XV. It frequently introduces, as a Trio, the Musette, a dance movement of the same period, accompanied by Musettes or bag-pipes.

T. von Westernhagen.

J.S.BACH.



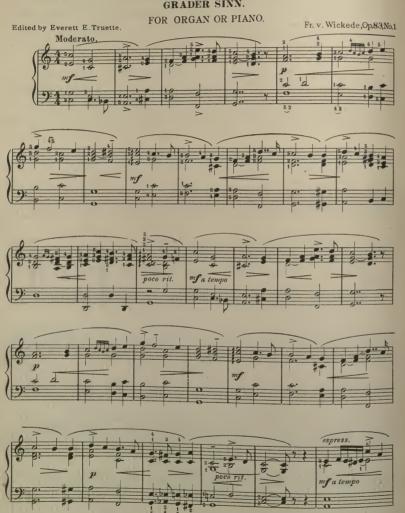


# FIRST THOUGHT.

Nº 2843

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GRADER SINN.

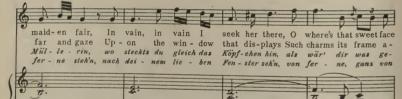




### MORNING GREETING. Nº 2850 MORGENGRUSS.

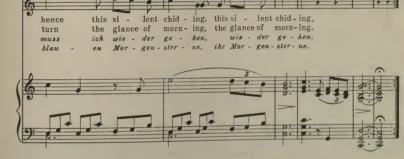
FRANZ SCHUBERT







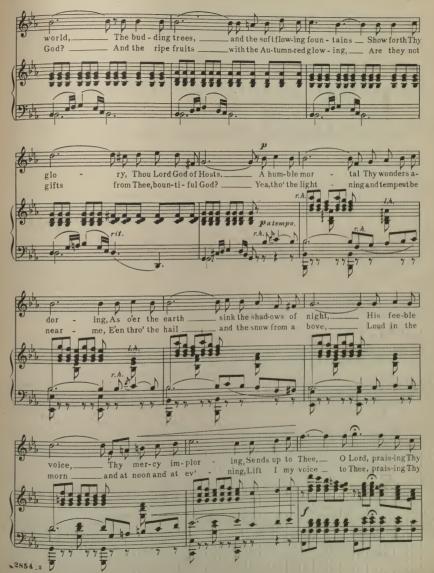




- 3. Still closed those eyes of heav'nly blue: Ye dainty flowrets fringed with dew, From daylight still retiring,
  Are ye so pleased with night and sleep, Ye fold yourselves and softly weep, Yet more repose desiring, Yet more repose desiring, repose desiring.
- 4. Relieve yourselves of drowsy dreams, To morning's rich and cheerful beams, Come, hail the dawn with gladness. Now gaily sings the lark above, Rejoices now all soothing love To free the heart from sadness, To free the heart from sadness, the heart from
- 3. Ihr schlummer-trunk'nen Augelein, Ihrthau-betrübten Blümelein, Was scheuet ihr die Sonne? Hat es die Nacht so gut gemeint, Das ihr euch schliesst und bückt und weint, Nach ihrer stillen Wonne, Nach ihrer stillen Wonne, nach ihrer Wonne?
- 4. Nun schüttelt ab der Traume Flor, Und hebt euch frisch und frei empor In Gottes hellen Morgen. Die Lerche wirbelt in der Luft, Und aus dem tiefen Herzen ruft Die Liebe, Leid und Sorgen, Die Liebe, Leid und Sorgen, Leid und Sorgen.

# A Song of Praise.





Who made all the world, and the sea and the sky; Lord God of Hosts, \_ Thou

Lord of Lords Al-migh-tv. I be-lieve in Thy might I be-lieve in Thy love,

And I praise Thy great name,\_ O Lord, my God. and King

2854 2

love.

BY PERCY GOETSCHIUS, MUS. DOC.

TT

THE QUALIFICATION OF RHYTHM

The reader is urged to recall or to review the general contents of the first section of this article in THE ETUDE for June.)

As rhythm signifies arrangement, it involves diversity of particles. This vital condition is first exhibited in the quality of force ; the function of meter being performed in the division of time into "absolutely equal units of duration" (for example, the beats), our rhythmic propensity proceeds to differentiate these units by imparting a stronger pulse to some than to others. The stronger pulses are called accented beats, and, as the metric principle of "equal duration" prevails throughout the eutire range of musical pulsation, these accents recur at regular intervals of time, -separated, that is to say, by a certain uniform number of lighter pulses (or unaccented beats). This alternation gives birth to the first ereat distinction of rhythm, as follows : If the accent be followed by one light nulse so that priform groups of two pulses result, the rhythm is qualified as duple, and it appeals to the sense as a regular alternation of heavy and light pulses, as in the march : if the accent he followed by two light beats, forming equal groups of three units, the rhythm is called triple, and imparts the impression of irregular alternation, as in the waltz. If the accent could be followed by three light pulses (uniform in duration), the product might be called quadruple will sound as if a bar were drawn before each half-note, rhythm,-and so on; but it appears to be a law that the for that would place the long or heavy toucs (equivalent, mind will not accept any wider span from accent to whether emphasized or not, to heavy pulses) where they accent than that covered by two uniform unaccented belong-at the beginning of the measures, sud make the beats, and, therefore, so called "quadruple" rhythm is rhythm regular. If, however, the composer sees fit to actually duple, for our sense supplies the third of these draw the bars after the half-notes (before the lower four beats with the stress of a new accent. Thus, it quarter-notes) he will make the rhythm irregular, and follows that there are only these two species of fundamust take the chances of being misunderstood. mental rhythm-duple and triple. These groups of two If the reader takes the trouble of examining various or three beats are the simple measures of written music, pages of good music, he will find enough examples of used, so that two measures of two (or three) beats are (i. c., heavy) tones to account for our calling such merged in a larger measure of four (or six) beats, this is rhythms merely "irregular," not "wrong." Irregular then called a compound measure; but the omission of rhythms are such powerful agents of interest and conthe hars does not influence the fundamental rhythm in trast that they must be regarded as indispensable; but the least, for there must aud will still be au accent for the irregular rhythm becomes "wrong" when so haueach group of two (or three) beats, whether the meas- dled as to cause complete confusiou and misappreheuures are large or small. It may, therefore, be correct sion of the underlying metric principle; an irregular to speak of duple, triple, quadruple, sextuple measure, rhythmic figure can only be appreciated as such by cometc., though the terms duple and triple rhythm are parison with the regular rhythmic form, and this the commore consistent, as concerning not the size of the groups, poser must render possible by preserving, by some means but the arrangement of pulses within them.

manifested in the quality of duration ; in fact, our conception of the rhythmic element in music is limited so (1) By dynamic emphasis or accentuation, indicated by be defined, roughly, as the effect produced by the mani- quarter-note in the above illustration, and the reality of fold arrangement of tones (or time-units) of different the irregular rhythm is demonstrated, for this verifies durations. For illustration of these two processes of the accent and overpowers the force of the longer tones. differentiation: A series of drum-taps absolutely (2) By comparatively longer tones; this is the most similar in every respect, indicated musically thus, natural method, but their weight is so easily counterdnple rhythm; if thus, , , he would defined by corresponding harmonic changes, and (4) by exemplify triple rhythm. So much for the distinction the disposition of similar melodic figures. The third light taps (we will not yet consider the possibility of irregular rhythmic figures. omitting the very acceuts themselves), each omission, like rests, would appeal to the sense as a tacit prolongation of the preceding unit and create the impression of a longer time-value; thus, it is it is would equal if it is it

PHYTHM, AND ITS RELATION TO MUSIC. clearer expression to the principle of diverse tone- the measures- and by the symmetric disposition of the can not create) the rhythmic design.

ning of the duple or triple groups (or measures), because analogy. our sense conceives the heavy beat or acceut as the im-

sentence, in triple rhythm-

separated by bars. If, for any reason, fewer bars are such temporary or occasional misplacement of the longer or other, the sense of the proper location of the heavy The vital rhythmic condition of differentiation is next pulses. This leads to the question, How can the heavy closely to diversity of tone-values that rhythm might the sign > or sf (sforzando); place an sf below each acted by the other methods that longer tones may be meter only. To hecome rhythmic, the drnmmer would and are freely shifted to weak beats from time to time need to exert additional force and accountate certain for the sake of permissible irregular rhythmic effects. taps at regular intervals; were he to emphasize thus, (3) The extremities of rhythmic groups (and therewith the result would be a figure in the location of the accent at the heginning) may be

e purposely cited the drummer in order to show the second (unscreated) heat in measures 2 and 4 is under which each must grow more and more distinct that the rhythmic principle precedes (or underlies) the melodic manifestation. If we turn from the drummer irregularities are rendered apparent and appreciable by centrate his energies in more special directions.—House to the fifer, we simply find that the latter can give the accompanying chords—which change exactly with Schmidkuns.

values, and is furthermore able to add the distinction of melodic figures; further, by the location of the halfmelodic pitch, -which, being also a matter of arrange- notes, which inaugurate the correct rhythmic concepment, may, at least, indirectly influence (though it tion. "Yankee Doodle" would be a senseless metric tick-tack but for the coincidence of the third measure This brings us to the first law of rhythm, which will with the first. The secret of intelligible irregular, be seen to originate in its subjection to the law of its rhythm is, then, to employ one or more of the methods predecessor, meter-namely, that the heavy pulses, or given for indicating the heavy pulses, in such predomi-(what is precisely the same thing) the louger tones, shall nance as to uphold the fundamental rhythmic condition, recur at "absolutely regular and equal" intervals of and locate the natural accent unmistakably at the begintime; and, further, that they must stand at the begin-uing of the groups, -either perceptibly or by nnfailing.

pulse, which starts the movement of the group, and, as variety, are, as a rule, introduced only occasionallystated before, must be renewed after either one or two though commonly in corresponding pairs, for the sake lighter pulses (representing the recoil of the impulse). of uecessary corroboration, as in the second of the It is this simple law that enables us to define the sec- "Songs Without Words" of Mendelssohn, measures 14 ond qualification of rhythm-viz., as regular or irregular. and 16. When the irregularity is persistent and of fitful The distinction is exceedingly simple: the rhythm is character, frequently shifting its formations, it is all the regular (intelligible and satisfying) when the heavy more difficult to preserve the fundamental rhythmic pulses fall, as the rule demands, upon the first unit of design and insure intelligibility. I will merely cite the each metric group; it is irregular (misleading and pos- third of the "Songs Without Words," of Mendelssohu, sibly irritating) at those places where the heavy pulse is containing not a single rhythmic irregularity from begiven to any other, unaccented, unit-in a word, regueginning to end; and Schnbert, "Moment Musical," Op. lar when the heavy beats appear emphatic; irregular 94, No. 4, second section (five flats), which is irregular when the light beats are made heavy. The following throughout-but at least uniform, and partly counteracted by the chord-changes.

One of the most commou and popular examples of irregular rhythm is so-called synconation consisting invariably, in some method of shifting tones to lighter units than those corresponding to their weight, or tone-

The method of arrangement, as concerns time values and accentuations within a certain narrow metric limit constitutes the so-called rhythmic figure. It may be hrief,-ouly one measure, or even less, in length; or it may extend through two or more measures : seldom. however very far.

The rhythmic figure adopted at the outset record more or less regularly and persistently, thus defining the specific rhythmic character of the entire piece. The limits of the figure are, of course, defined by the intervals of recurrence. Rhythmic figures far exceed in diversity the metric feet of prosodic measure; they may be not only iambic ( ) . . . ), dactylic sodic figure, but embrace an almost countless variety of formations,-both regular and lrregular,-for which poetle meter has no distinctions. Thus, it is quite proper to speak of the first movement of Beethoven's seventh symphony as a movement in dactylic rhythm but erroneous to assume that a rhythmic figure must be always thus definable, as in prosody, or that one figure must suffice for an entire composition. What music vields to poetry in distinctness of signification and definiteness of expression, it makes up in the infinite variety and power of its rhythmic effects, -uot to speak of its melodic and harmonic resources

Finally the not uncommon qualifications of rhythm as "ouick," "slow," "graceful," etc., while not altogether irreconcilable with the etymologic distinction of the term rhythm, is not strictly permissible, as these are attributes of tempo. And "4 rhythm " while not as accurate as & measure, is not wholly incongruous, because the principle of arrangement, in reference to Interval of accent, is involved.

THE younger or the less advanced a student is, the of force. Were the drummer to omit certain of his advanced and therefore better acquainted with his subject in general, he must turn from the general to the specific, the individual. Class instruction is beneficial in the beginning of his work and grows less and less nseful as the individual artist in him develops. Since the specific cau be built up only upon a strong general The third (accented) beat in measures 1 and 3 is repre- foundation, so the training must progress from the gensented by lighter, instead of heavier, tone values; and eral instruction, adapted to all pupils, to the particular

BY W. J. BALTZELL.

A BROCHURE by F. Norman Concorde, of London, ou the question, "Muslc: Do the English Love it?" recently came under the present writer's notice. It contains some very nseful thoughts on music that will apply equally well to the people of the United States. Mr. Concorde savs :

"Many persons expect all art to be descriptive. They take no interest in a picture that does not tell a tale. They ask, 'What is it about?' 'What is the story?' The same sort of persons at the close of a great musical performance will say that 'they did n't hear any tune in it.' or 'What was it all about?' The fact is they want a story that can he put into words; consequently they are more pleased with art of a lower class than a Reethoven sonats or a picture by Turner. A great work of art is more often an expression of a sentiment than a description of an inci-dent. To make music is a desire inhorn in us. It is the medium of expression we fix to when words fail us or when they are unsuitable. Now, the effect of a military hand when our soldiers march home, of Mendelssohn's 'Wedding March,' Chopin's 'Marche Funébre,' or a lnllaby, could not be replaced by any arrangement of

Taking up the question of nationality in music, or in an individual, Mr. Concorde says, very aptly :

"It is impossible to say that one person is musical and that another is not, or that one nation is musical and that another is uot, without taking into consideration opportunity and surroundings. Most people are musical. Of course, there are some people less susceptible, less emotional, less artistic than others. If they are not enthusiastic about high art and serious music, it is bacause such advanced mediums of axpression are not common to them. Let them become used to high art and good music, and helped to understand them, and the numnsical person will be as rare as the hermit

America to Germany and other European countries, and come. Take one page, and have him tell you all he dotes that show how they worked, and how they loved call attention to the fact that the laborer whistles airs knows of the hitherto mysterious signs and symbols. their art. Gain attention to the work by interesting from grand operas and knows Beethoven symphonies. These writers also state that the various governments him make these same interesting signs upon the new, A regular quarterly recital adds interest. Parents are and cities give liberal suhventions to music, but fail to clean page; make his own music, with cleft, notes, and pleased to see the progress of their children, and the loys show that this is a means of bringing the higher forms measures. How anxiously he watches to see how it is and girls eagerly scan the printed program for their of the art to the people that is impossible in democratic done, and eagerly takes the pencil from your hand to names. Do not make extra work on the pupil's part for United States. Popular subscription or liberality is our make for himself the white-headed notes, the black- this. Begin to think about it and plan for it two mostless only resource. Not all Germans love grand opera, symheaded ones, the old men notes with their crutches, to or more beforehand. Have pieces well learned and some phonies, and chamber music. Many of them patronize put in a rest when they grow weary. Draw upon your willed and laid aside in ample time. Then take them an inferior class of composition. Not even the American imagination to make these things live and grow under up and review them for the occasion. The child will publisher of music, who is popularly supposed to be the child's eye. averse to anything like enconragement of high art in music, places on the market more music of a wishy for a walk on the kerboard, slowly and carefully, as a would be well to offer a prize for the most musical perwashy character than many German publishers. A child takes his first steps alone. With a clean, clear formance; nothing costly, but a simple reward for faith-German, Bohemian, Hungarian, or Russian name is on tone we walk np the octave, taking care to put ons key ful work. Your pupils will be amhitious and anxious,

"Genius is the exception-the individual, not the nation. A fairer conclusion is arrived at by the number of minor or talented men that a nation produces, and above all hy the numbers of those who care enough about art to support the gifted ones."

music receives from the general public, there is no donht piece. If you use a book with no names, as Losschborn, After the program have musical games, musical authors, that both England and the United States make a fine Op. 84, the present writer would suggest that you name or great composers. At each meeting have music by the showing Every artist of renown goes to London to the pieces together. Play them through, and together composer of the day, and strive to make the peptile enhance his reputation and to increase his bank account, decide which name best suits each. Name only a few, familiar with the best music. Have a few moments of and he can also add to both by coming to this country. and when these are learned you will have another de-The American public is willing to pay for musical enter- lightful afteen minutes playing and naming more. The tainment, but it wants what is popularly supposed to be child is eager for another such treat, and works away the best, and this not only in concert and opera, but in with a right good will to come to that interesting point teaching as well. A great teacher, be he American or again, foreign born, is assured of splendid support to day in A child's first piece is to him one of the most imthe United States. European writers are fond of saying portant points of his music study. Sheet-music has that neither England nor our own country is musical, such a peculiar fascination for him; so hold out the since neither country has produced great composers.

THE ETUDE MUSIC AND NATIONAL CHARACTERISTICS. shall some day carry into art this capacity for development that is characteristic of the American people.

"Finally, it would be difficult to say that a nation is Finally, It would be difficult to say that a nation is not massical when one considers what music is. Music is but one way of capressing our sentiments. It is not a mysterious art. Neither is a musician, as is so often therred, a miraculous heing. Those who love sympathy ferred, a miraculous being. Those who love sympathy and the poetry of life love music, at least in its simple form; and however musicians may insist that they understood very serions and advanced music institutively when they first heard it, the ordinary mortal only learns to love it when he is very accustomed to it. Max Nordan declares that national characteristics are not inhorn. If a child should be transplanted from one conntry to another he would grow np with many of the ings have more to do with taste than inheritance; and for the development of music as an art, peace and oppor-tunity are all that are required, for the love of music is part of man himself.

The pressure of events at this time is great on the people of the United States, but the tremendons expansion now at hand in our national life must result in a great broadening of our national life and ideas.

### THE ART OF INTERESTING PUPILS.

BY E. G. HIGGINS.

essential thing is interest, and one thing teachers strive time better, it would have been so much more satisfacfor is the ability to interest as well as to advance their tory, for notes and fingering were correct." When you

To a child who knows nothing of music the new field well learned this week," to your faithful little one, by opening before him is fresh and interesting; it is a new all means say it. But don't praise too much. Be world, and one which may hold endless delight or end- rather sparing of it, and it will mean something when less torture for him. Be careful not to tell him too you give it, much at first; keep something for next time, something It is very common for writers to point inartistic for yet another time, and let him be eager for what is to by telling him of the personality of the composers, ance

Next week give the child some music-paper and let anecdotes.

Later on, put the scales on paper; then take them out feel easier knowing his familiarity with it. Perhaps it the title-page of many a piece that is no better than a down at a time; for as one foot, in walking, is up while hnt not, I hope, envious. Pupils' recitals should always the other is down, so no two keys may he down at the he free, but well advertised, and parents and friends will In another place Mr. Concorde says that we should same time. First lift one finger and then the next, and fill the hall. uot judge the musical capabilities of a nation by the in the very beginning watch for clear work, the first When the number of older pupils will warrant it, by for the next scale, note points of similarity, and the offer snggestions, hat let the pupils do the work. Plan

all. I wonder what comes next." a simple one with a pretty name is much more at-When it comes to the question of the support which tractive than one without, and lends its heavity to the of each and their most noted work thoroughly learned.

promise of a piece as a special reward for good work. We are fast catching up in many branches of musical centure; let us hope that the good work American composers are doing today represents the first step in a splendid development. In the useful arts our rank is notlike jet us the proper and colors. The contract is not in the proper are doing today represents the first step in a splendid development. In the useful arts our rank is notlike jet useful the contract of the contract splendid development. In the useful arts onr rank is until his ears are tired of the sound of it. Give him

terest. If not learned to please you perfectly, put it aside and review it later on. The first attempt has been to the best of his present ability; the second time, note how much easier it comes. Call in the mother to hear it, and tell her how pleased you are with the boy's work By all means, if you can, tell a story suggested by the title of the piece.

By and by, maybe, you notice that he does not come quite so eagerly to the lesson-hour, much as he has hitherto enjoyed it; and his lessons show lack of practice. Now make a friend of the mother, for you will need her cooperation. With her aid and sympathy try various plans with the pupil. Have him keep faithful account of each day's practice, but don't forget to ask for it next lesson. Give him the number of times an exercise should be practiced, and have an active been trade carried on to mark the times. If he fails in doing it the required number, plan to take extra time at the uext lesson, and have it learned then and there. The child may be shamed to his work. With some pupils this succeeds, while a sharp word or threat does equally well with others. Yet others are more affected by a feeling of regret and sorrow on your part at their neglett and disregard of your wishes. Sometimes use a report card, and mark nuder headings of "practice," "punctuality," "position," "fingering," "scales," and "exercises" the percentage due for the week's work.

If you can find some point of encouragement give it To a music pupil, of younger or older growth, one Pnt a reproof this way: "If only you had noticed the can honestly say, "No little girl has had her lesson so

As the pupil grows older, increase the interestin music

not worry, "for it is only an old piece," and you will

finger coming np as the second goes down. When ready all means have a musical club. Plan the study and child feels, "Why, they aren't so hard and stupid, after your course of study of music and musicians, making every effort to keep it simple and interesting. Bring You have your little book of exercises, and find that pictures of the masters and modern players, anecdotes "How to Memorize," "Music I Like." The result will be an interested class, pupils familiar with the maters and their music, and a growing taste for the best in music and interest in methods of teaching and study.

Encourage your older pupils to take musical msga-zines; take the best yourself, and lend them freely-Give sample copies of THE ETUDE, and encour to cut clippings on musical subjects, and watch the papers for any important musical event.

second to none. There is some ground to hope that we carrief always—one strong point in sustaining his inquickly to all your efforts in that direction.

### GETTING EXPERIENCE.

BY HENRY C. LAHEE.

WHEN the young musician sets forth to make a career. he will probably he impressed, before long, with the experience. This seems a somewhat contradictory state- toil on the part of both teacher and pupil, ment, hat it is nevertheless true. Some poor church in need of an organist will authorize a committee, or a to produce artists capable of commanding the admiramember of a committee, to flud one who will play for nothing "for the experience," but on being confronted work is like pearls cast before swine. with an asniring organist the first question is sure to be. "Have you had any experience?" And just as sure as the young organist replies, "No, that is what I am look- Schnbert, De Beriot, -- why follow the list farther? It ing for, and I shall be willing to play for a time without is endless. charge, in order to get some experience," then the afraid we need some one with some experience. It

It apparently does not matter which way he turns. where he is to he engaged by other people, either with or without price, some experience is necessary.

their experience, except in the most general terms, such may not neglect the small daily items which make np condition she wanted them to be in, bought a dozen terms, for instance, as you would give to a person desirous of learning how to swim. "Get in and begin "

It is sometimes considered that one may profit by the gained only by experience, -each person must gain his own, and there are uo two experiences exactly alike in detail, although there may be similarity between the experiences of one and another.

It matters but little how many volumes of advice may be written for the young teacher, advice which is very sound and most excellent; the young teacher has no option but to deal with his own incidents in his own way, and he will often come to the same conclusion as the farmer who had suffered in a hargain, viz., "that correct estimates of musical tones, is one very essential if his foresight had been as good as his hindsight he'd'a part of a piano student's education, which is by very knowed better."

is only in keeping with human nature for him to think, tone as the students of the piano. They can not comafter hs has devoted several years to study and to per- pete with the mandolin- or gnitar-players, much less fecting himself in all the details of his art, that he those who play the instruments of the violin family. are of practically no importance to the cold, hard, plod- devoted to it each lesson. ding world, which does not care two straws to he set right and would much prefer to continue in its erroneous duliness of plano students, beyond the teacher's influmnat try to reach the composer's level, so far as it is for his bread and butter, he must go ahont his work with advance along this line. The chief obstacle is the pianos the composition. I love philosophy, hnt my philosophy tact and not open his career hy antagonizing, in a foolhardy manner, established ideas. He need not relinquish his purpose, but he must work it out by persua- dren's musical studies, are more than apt to begin at the true to them, and so I shall be true to myself. Ah, I can sion and proof, rather than by ostentations display of fees for tuning their planes. But in this they are the not tell these things in your English, and some day I that which is not nuderstood.

convinced that the sole desire and great pleasure of the dren's welfare, of great assistance to the teacher, and memory?" critics is to squash hadding genins. He must not be worth all it costs to the ears and nerves of the parents discouraged by this idea. Let him not ignore criticisms themselves. gratified

acce of a new star and immediately the young musician, at three, four, six, and more tunings a year, and, of alone in the mountains. I try to get near nature; I try fired by a desire to go and do likewise, finds out that the new course, the pianos must be in proportionately better to understand." the new star is a pupil of some certain teacher, and tune and all round condition. Studio pianos should be Rosenthal made a gesture as if "trying to understand" thinks that by going to that teacher he can also become tuned not less than once a month, and once a week is embraced all things. a great star. Ninety-nine times out of a hundred, the preferable. Nar's success is due to hard work and experience. Talent

Now, another thing that deleats the teacher's training to think, and then in two years I hope to come back to is, of course, necessary, but talent may be almost consistency and the way the average papil practices,—playing away, the world playing better—much better than now."

### THE ETUDE

sidered the least important of these attributes, inasmuch perfectly oblivious to tone, practicing hour after honr, as without the other two nobody can amount to any thinking only of striking C, E, or G on the keyboard, thing, while the other two, hard work and experience, when C, E, or G is in the hlack and white before them. even with very little talent, will make a person of use This unconsciousness of pupils is appalling and discour-

If a teacher produces a star it is because he has succeeded in keeping the star's nose to the grindstone, and he will promote that he can not get experience unless he has had the success is due to years of faithful and unremitting development of good and sensible hearing of tones:

> Years of self-denial, toil, hardship, and trouble ars apt patience to it. tion of the world. Talent without the will-power to

teaches ne this lesson. Malibran, Paganini, Mozart, listen to their own music as they make it.

would be so difficult for the rest of the choir, you see," it is by doing now, with all our might, that which comes tone. The violin is invaluable at this time. to onr hand, that we build the path which leads to sucing to reach.

No great artistic excellence was ever achieved by and zeal, performing miracles with them. experience of others and thus have an easy time, but dreaming. The dream may give the incentive, but only there is really no greater fallacy. Experience can he good solid work and bitter experience will enable us to met a young man who had felt a need for development realize the dream

### TRAINING OF A SENSITIVE EAR.

BY THALEON BLAKE

many teachers almost wholly neglected. No class of The young musician has an nphill path to climb. It young musicians are so blunt to little discrepancies of

knows much and will immediately start in and set the The primary cause may be want of exercise of the ear emotion, temperament, sentiment. He must broaden world to rights. He will find that the world is very under the teacher's immediate care. I think any his mind with constant study. He must take a compobusy about its own affairs, that the things in which he teacher can see that it is necessary to have "good ears," sition and think it out until he understands it. Hs must is interested and which seem of vital importance to him and how easy it is to train them where a little time is approach it reverently, and then he must interpret it as

The young singer, violinist, or piauist will no donbt keeping a practice plane in good tune hat profited their

aging to the teacher. Such nuconcern as to tone is im-

These three things are necessary, then, to the further

1. Teachers must give more attention, time, and

2. Parents must keep pianos in good condition (at the insistance, if need be, of teachers).

3. Papils must think more about what they are doing, The career of almost, if not quite, every great artist how they are doing it, and how it sounds to others,

As to suggestions "how to do it," which may be of use to young teachers, I am at a loss what to say. The There is no path to success like the path of necessity, primary thing to do, of course, is to interest your pupils consteance of the delegate falls, and he says, "I am and this brings more experience than any other path. in the work, --if you have classes, start a friendly Necessity brings us to a realization of the present, and rivalry, to see who can first detect slight inaccuracies of

cess. However steadfastly our minds may be set on the lady in a rural district, hnhhling over with amhitiou to pinnacle in the distance, our eyes should be bent on the make the most out of her pupils possible, when she It is impossible to tell young musicians how to get ground at our feet, so that in our hope for the future we failed to get their parents to keep their pianos in the experience and fit us for that future which we are striv- tnning forks, and with the aid of these alone trained the ears of her boys and girls, with wonderful patience

Traveling through the far West several years ago. I along this line. He had bought a tuning outfit for several dollars, and applied himself diligently to master the first essential principles of tuning. He found it later a valuable acquisition, for he could at all times keep his own piano shipshape, and, in a region where tuners could not be gotten at a moment's notice, he saved himself and others much delay and bother. Really, piano tuning is no mean accomplishment for a THE cultivation of a sensitive ear, capable of forming pisno teacher, enabling one to know more about the instrument he uses daily.

### ROSENTHAL ON MUSICAL TRAINING.

"To be a musician a man must have more than it seems to him the composer would have had it inter-But there are many other reasons for the auricular preted. You understand what I mean. The pianist course. If the young teacher depends upon this world ence, which retard, nay, sometimes actually thwart any possible. He must know the philosophy, the logic of the pupils practice on, which are usually out of tune. is not the philosophy of a Beethoven, a Mandelssohn, a Parents, if they begrudge any expense about their chil- Bach. I must not give them my philosophy; I must be immediate and direct losers, for never a dollar went into hope to write a newer conception of the planist's art."

"You have a very large repertoirs. Would you mind be aggrieved at his cold reception, and become firmly children a hundredfold. It is indispensable to the chiltelling how-you commit the great compositions to

Resenthal looked puzzled. "How?" he repeated. "Why, I play them two or three times and they are safe altogether, but rather let him compare the opinions of Some teachers estimate the number of pianos unfit for in my mind, but then I must think them out. That is these indges, set eff one against another, and nine times any real assistance to them as nine out of ten. This is why I love to live much alone. For years and years I eut of ten he will find himself highly amused and edivery likely about right as an average, though a tuner am often far away from a city. For the past two years, and Let him remember that entering the musical prowho visits a number of snburhan towns every three to until I hegan this tour, I was in the country, having fession is somewhat like heing initiated into a secret six months, says, in one place where he tunes twenty spent only two weeks among the crowds. Then I was Ociety, and that the newspaper critics are those whose pianos it is rare that he ever finds even one in fair tune. In London. Where do I spend my time? In the mountainty, and that the newspaper critics are those whose pianos it is rare that he ever finds even one in fair tune. business it is to inflict the tortures. If the débutant is

But those pianos he tunes hut twice a year,—not often tains and by the sea. I walk all day; I am out-of-doors not dismissed with a perfunctory notice he may feel enough by any means; but that is all he could get the in the smakine. Then at night I play four or use hours. piano owners to contract for. This may be exceptional, My grand piano is my only companion, for I am not Sometimes the musical world is startled by the appear- for this same tuner in the city has signed many contracts married. You want to know what I do all those months

" After this season I shall go away again to study and

A DISCOURSE FOR TEACHERS AND MUSICIANS.

BY T. L. BICKABY.

THE jealonsy and ill-feeling that certainly does exist in the large cities, or in any city where there are many musicians, is so great, and backbiting is so common, that It is a cause of remark among the laity; and where the pupil who has been thoroughly drilled. I am very sionals, they (the amateurs) are often displaced if they latter do not treat the whole profession as a rather poor joke (of which they are very tired), they are ant to look on it with contempt; and it is no wonder.

wet into that frame of mind which causes them to feel that no musician can rise without pushing others down. One who is filled with its spirit feels it a personal slight if another musician is praised in his hearing, or if the local newspapers give a commendatory report of a concert or recital in which some other teacher is interested. He can see no good in others. Here are some illnstra-

A and B are two teachers, widely separated from each fine connection, as the result of thirty years of faithful and A is a musician of sterling qualities, and, to all ever hope to understand it." appearances, a gentleman. Competition had no place in if not malice, and professional ill-will.

he spoke of the interpretation of a certain passage. "Yes," I said, "D told me the same thing." "Ah," said C, "D acquired all he knows from me."

A year later I was talking with D, and mentioned C. D remarked that had it not been for him, C would not have stood where he did to-day. I do not believe either affect fntnre results. man was indehted to the other for anything-save the debt that every man owes his profession. The remarks that an ignorant, dishonest teacher can not succeed in particular of each were nucharitable, and certainly, to an outsider, against the competent and instone. It is results which would seem to indicate a desire to belittle each other.

Here is one more : E and F are two prominent musicians-pianists and teachers. To all appearances they are gentlemen of education and social standing. E told me that the mother of F once scrnbbed floors and did menial work for a livelihood! F is one of our that the teacher is to hlame? It may be that the teacher the evening and a prolific composer, whose music can be has done his best. It remains for us to do ours then and stronger than their sense of duty.

"The whole afternoon is wasted; the evening, and a prolific composer, whose music can be has done his best. It remains for us to do ours then and stronger than their sense of duty.

"The whole afternoon is wasted; the evening, and a prolific composer, whose music can be has done his best. It remains for us to do ours then and stronger than their sense of duty. edged ability, and vet E could not think of anything criticising. better to say of him than that.

ingly flagrant is the fact that, like A and B, the men were too far apart to clash with each other in any way. I can not see why pedagogic or artistic work in music financially or artistically. It was simply a case of nn-should engender ill-will, jealousy, ill-nature, injustice, can be discovered to suggest temporary or permanent charitableness and ill-will, and it was as unjust as it was and often malice to the extent that it seems to. That a unnecessary and nukind.

masical magazines. In a recent publication an article appeared which, besides being on a very interesting subhappiness, enhance the dignity and improve the tone lessues and immorality; and only when self-counts ject, was well and entertainingly written by an excellent of the entire profession, and in time the rest of the musician of much more than local reputation. Some world would look noon as much differently and differently and the sense of duty are at their lowest ebb, then and the sense of duty are at their lowest ebb, then and the sense of duty are at their lowest ebb, then and the sense of duty are at their lowest ebb, then and and the sense of duty are at their lowest ebb, then and the sense of duty are at their lowest ebb, then and the sense of duty are at their lowest ebb, then and the sense of duty are at their lowest ebb, then and the sense of duty are at their lowest ebb, then and the sense is duty and the sense of duty are at their lowest ebb, then and the sense of duty are at their lowest ebb, then and the sense of duty are at their lowest ebb, then and the sense of duty are at their lowest ebb, then and the sense of duty are at their lowest ebb, then and the sense of duty are at their lowest ebb, then are at their lowest ebb, then and the sense of duty are at their lowest ebb, then and the sense of duty are at their lowest ebb, then and the sense of duty are at their lowest ebb, then and the sense of duty are at their lowest ebb, then and the sense of duty are at their lowest ebb, then and the sense of duty are at their lowest ebb, then are at their lowes musician of much more than local reputation. Some world would look upon us much differently and have a which leads to an artist's career is closed to him forever. one -nnknown, probably, to all outside his own locality higher and better conception of music and its devotees. -wrote a sarcastic and jeering letter, which for ill-nature eclipsed anything I ever read. Legitimate criticism -and, by the way, all through this article I have had would doubtless have been gratefully received; the letter in question did more harm than good, as it no doubt the re in question did more harm than good, as it no doubt the feet in question did more harm than good, as it no doubt the feet in question did more harm than good, as it no doubt the feet in question did more harm than good, as it no doubt the feet in question did more harm than good, as it no doubt the feet in question did more harm than good, as it no doubt the feet in question did more harm than good, as it no doubt the feet in question did more harm than good, as it no doubt the feet in question did more harm than good, as it no doubt the feet in question did more harm than good, as it no doubt the feet in question did more harm than good, as it no doubt the feet in question did more harm than good, as it no doubt the feet in question did more harm than good, as it no doubt the feet in question did more harm than good, as it no doubt the feet in question did more harm than good, as it no doubt the feet in question did more harm than good, as it no doubt the feet in question did more harm than good, as it no doubt the feet in question did more harm than good, as it no doubt the feet in question did more harm than good as it no doubt the feet in question did more harm than good as it no doubt the feet in question did more harm than good as it no doubt the feet in question did more harm that good as it no doubt the feet in question did more harm that good as it no doubt the feet in question did more harm that good as it no doubt the feet in question did more harm that good as it no doubt the feet in question did more harm that good as a feet in question did more harm that good as a feet in question did more harm that good as a feet in question did more harm that good as a feet in question did more harm that good as a feet in question did more harm that good as a feet in question did more harm that good as a feet in question did more harm that good as a feet in question did more harm that good as a fe

of opinions of more or less prominent musicians, piauists get the best results.

what is more absurd, are making an excellent living."

more egotism.

tions of the nucharitable spirit that exists in the pro- did have a pupil come to her who nuderstood the minor self-examination, and a resolve to speak kindly of and the habit of changing teachers. Now, this comes from effective. Let them cultivate a spirit of charity to all, other. B is better known than A, whose reputation is one of the best known of our American teachers, whose and especially to brother-musicians. In place of confined practically to one State, yet the latter has a pupils may be numbered by the hundred. The remark pouncing upon and magnifying and distorting any was either not true or was a specimen of simon pure weakness or short-coming, let them look for something and constant work. A said of B that the latter was unkindness and egotism, for in effect the inference is praiseworthy. It will not hurt to magnify that. If "simply a bully-no more fit to teach music than a that "no other teacher seems capable of teaching the you know of anything which, if told, would act to the bog." B stands in the front rank of American teachers, minor scale, and not until they come to me need pupils detriment of another, remember silence is golden. If

The remark was utterly without foundation, and was un- seem to have a monopoly. I refer to the unreasonable called for. It indicates nothing but narrowness of mind, criticism of each other's work, as shown in the knowledge or skill of pupils who go from one teacher to an- AMERICAN MUSIC STUDENTS AND GERMAN C and D are two pianists of national reputation; one other. This is distressingly prevalent, and, besides indiof international reputation. In studying a solo with C, cating an envious and ill-natured spirit, it is not good policy. It has no weight with people whose opinion is worth anything, and invariably sets the reviler in a bad George Lehmann tonches upon a very serious point in light. Every pupil has some respect for a former student life in Germany and other parts of Continental teacher, and a harsh criticism of the latter's work or Enrope; method will not be forgotten readily, and may serionsly

> count, and it is unnecessary to take the trouble to try to convince the public of the incompetence of any one in any line. Incompetence makes its own confession in time. Further, when a pupil, showing much deficiency, comes for instruction, how do we know

Mr. Mathews said recently in an editorial : "There is Even if the statement were true, no harm could have been done by silence. What makes this case more glarbeen done by silence. What makes this case more glarselving fargard is the fact that ILEA and it the mean. enjoyment." This may be true, but for the life of me ... "This calé life is, in some respects, certainly charming. It seems innocent enough to the unsophisticated certain amount of envy should exist among artists and
Where in any American city, can one spend so agree Along with envy, hatred, and nucharitableness is teachers is easy of explanation, perhaps; but that this usually found a large and flourishing egotism. To prove should be allowed to develop and make musicians blind this, all one has to do is to attend the meetings of State to every good point in others in the same profession music teachers' associations. When a speaker gets (every one has some good points-a dead dog has teeth through one can not well help coming to the conclusion white as pearls) is neither excusable nor sensible. Every that "there is only one of him, and he 's it." I do not one who has risen to any eminence has done so by dint pretend to know whether the ill-will and jealonsy is the of much labor, study, and sacrifice, and is therefore cause of the egotism, or vice versa. I only know of their entitled to some respect, conrtesy, and fairness. If coexistence. It is very noticeable in the columns of our teachers in particular, and musicians in general, would

I have often wondered whether musicians and teachers ter in question did more harm than good, as it no doubt things done and heard most unkind things add by the ments. Just so the best way to conserve one's energy, wounded a sensitive spirit.

gentler sex—really had any conception of how which is the sum of our vital powers, is to keep at gentler sex-really had any conception of how their which is the sum of our vital powers, is within the In another magazine I noticed recently a symposium treatment of each other was looked upon by outsiders. limits nature will stand.

I feel I can not close this without directing a few reand teachers as to the best methods of practicing so as to marks to our amateur friends. These are, or ought to be the professional man's chief allies ; instead, they are only Here is one answer: "It is to be regretted that we too often his greatest stumbling-blocks. They possess. have so few teachers deserving the name. Within my in many cases, great skill and knowledge. Not having own experience, which has extended over several years to harness this to the dradgery of active teaching, they in various cities (in Berlin, Vienna, London, New York, get more enjoyment ont of music than any one else and elsewhere), I have found it to be a rarity to meet a When concerts and recitals or lectures are given by professorry to state, although there are many teachers in this are not asked to perform. They often ignore concerts on country who are very well known, they have not the this account. This is weak-minded sud wrong, though a first idea of teaching. In the vast city of New York the wondrously common state of affairs. The jealousy of It is singular that teachers will allow themselves to good teachers can be readily counted. Some of my most choir members is proverbial, but it is as nothing comstapid papils have the andacity to give lessons; and, pared with the jealonsy of choirs collectively. I do not believe a choir festival (as it is known in England, Now, every one will agree with me that this paragraph where the choirs of different churches combine for concontains much valuable advice as to how to practice! In cert giving) would be possible in many American addition, it contains much uncharitableness and much towns. This is very lamentable, and at the same time it is difficult to correct. With prefessionals it is different In another magazine a teacher wrote that she never the remedy lies completely with themselves. A little scales. Donbtless this refers to those pupils who are in to another, is very practicable, and would prove very yon know of anything creditable which, if told, would There remains one more channel for the exercise of the a favor, then silence is dross and speech almost a prompting such a remark, as they were 600 miles apart. these very undesirable qualities of which musicians duty. A good word is like mercy-it is twice hlessed.

### CAFE LIFE.

In a recent number of "Musical America," Mr.

"I can not resist dwelling on a serious danger which besets the unsuspecting American student. I refer to In this connection I can not assert too emphatically the caté life of Germany in general, and to that of Berlin

This fascinating café life often proves the rock on which a talented student's hopes and ambitions are utterly shattered. A great number of Americans do not appreciate its baneful influence until resolutions of rerm come too late. At first they slip into a popular establishment merely for a brief rest and some light re reshment. Soon the half-honr spent in relaxation and innocent enjoyment lengthens into an honr or two; and

reater portion of the night, are devoted to enjoyments no longer innocent and harmless; and after several

nger; and in its various pleasures nothing, at fin

disablement of mental or moral strength. Let ns take, for instance, the Café Kaiserhof. able and interesting an hour in a similar establishment? It is the rendezvons for meu of letters and science. Here, over a cnp of coffee, great painters expound their theories of art, or discuss the merits of their brother artists. Celebrated composers and instrumentalists greet each other in an atmosphere well calculated to promote genial sympathy and fraternal interest. At every table, almost, sits some peculiar or well-known individual. Every civilized language is spoken, every interesting subject of the day discussed.

From such apparently innocent recreation the

PHOTOGRAPHING TONE.

RY ROWARD BAXTER PERRY.

AMONG the most interesting musical experiences of my last trip abroad, I count the morning spent in the genial of a generally similar nature, so that a person totally much neglected line of investigation, noon which Raif companionship of that affable gentleman and worldengagement instructor, Professor Oscar Raif, of Berlin. The tone produced by any one of his musical friends from a —namely, that of tone-quality and tone production. brief hours sped rapidly in the discussion of general some mosical matters, the relative position and magnitude graph, as readily as he would the picture of the same whose cars are too untrained or too insensitive to hear of various new stars in the musical firmament, the friend's haud or face. artistic merit and practical value of certain novel effects in modern composition for the piano, and the latest to me, as simply and briefly as I may. heories and methods of tone-production, in which Raif A metallic point, coated with white enamel, is firmly perseverance as they now work to bring a given scale or is known to be a leading authority; but above all in the examination, with the aid of Herr Raif's intelligent and from the bridge, where it shall be most ansceptible to speed the day when such practice shall rid the world of lacid explanations, of two, for me, entirely new and the motion of the wire when in vibration. Upon this planists whose tone is hareb, course, and numbered, bemost striking mechanical devices, bearing an important relation to some of the greatest pianistic problems.

The first of these inventions was Eisenmann's electric plane, which is not a piano mechanically played by means graphic apparatus. This is much like the ordinary invention mainly because, with its incontrovertible but a device for sustaining the tone of the pianoforte for plate, fixed stationary behind the opening, there is in the rather aggressive theorizing of those musicians, some au indefinite period, like that of the organ, so long as the this case a narrow strip of prepared paper, passing over of them in high quarters, who have argued, and ker is depressed, by means of an intermittent current of two npright cylinders, which rotate at a moderate rate taught upon the assumption that a tone is a tone electricity passed along the strings, so that sustained of speed, thus steadily drawing the sensitive paper mechanically produced by the stroke of a hammer, proorgan and violin effects may be obtained upon the piano across the opening from left to right, much like the pelled by a wooden lever, moved by the piano-key, and with absolute completeness, and the notes of a melody moving or continuous pictures exhibited of late, or like therefore, by the very nature of the physical conditions may be held the full length of the printed signs, as with the old-fashioned panorama, only that here the moving controlling its production, it can be varied only in degree the human voice.

always been its one great defect, and one which this nous impression, in the form of a horizontal line, from blow of a poker or the pressure of an elastic human further developed and generally applied. It can be at- white point above described. tached to any piano, new or old; so it might be adopted explain to the ordinary reader. But its practical working and application I will endeavor to make clear.

cuit is closed and a current is started across the corre- possible tone, the point attached to it vibrates with it, sponding string; not a steady current, which would pass moving up and down with a tremnlous oscillation, and pends upon the number of almospheric vibrations in a amouthly, producing no audible effect, but intermittent, the ray of light reflected from it npon the moving paper given time. This discovery of Professor Raif proves hroken into a succession of almost infinitely rapid pulsations, so delicately and accurately adjusted as exactly photographed now wavers and ripples, like the surface and symmetry of such vibrations. to duplicate the number of vibrations per second neces of a pond when tonched by a breath of wind. sarily made by that particular string to produce its tone of the proper pitch; thus snpplementing, renewing, and tions of the string, not in number, but in power, -and it continuing these vibrations as long as the circuit is kept is found that, in precisely the same ratio, we increase closed by holding down the key.

controlled by the vibrations of the string itself, so that decided, the ripples become waves, the waves rise to no variation is possible. The tone, once started, continnes at the same degree of fullness and with precisely degree, but the kind or quality of the vibration is visibly the same quality, for the full length of the note desired hy the player, as in the case of the voice, without the necessary limitations of breath duration.

dreamland of novel and fanciful effects. The only noticeable fault in this device at present is they merge again into the straight line of silence.

that as yet no variation in the power of the tone is possiorchestra in miniature.

Professor Raif's studio, however, was a contrivance men who are both following the same copy. which, in its nuderlying theory, as well as its practical

Like many other modern applications of higher metone produced or producible upon the pianoforte.

THE ETUDE

paradox. But Raif succeeds in doing it. Even more,— remains to be seen. If Professor Raif has any particu he has succeeded in photographing the peculiar features lar utilitarian end in view with his invention, he did and characteristics of any single tone so distinctly that not impart it to me. But assuredly it is a most interest it can be recognized by the eye, among many other tones ing and suggestive step along a very important and deaf might learn, with a little practice, to pick ont the has for years been an earnest and able seeker for truth collection of a score, simply by glancing at its photo- It may be we shall yet see the host of piano students.

fastened upon the piano-string, at some little distance study up to the speed of the metronone mark. Heaven point a slender but powerful ray of electric light is cause its nneven vibrations interfere with the overtone focused, so that it gleams brightly in a well-darkened and with the due prolongation of sound. room. Then in the proper position is placed a photo- I confess, however, that personally I welcomed Raif's of electricity, like some on exhibition in this country, camera, except that in place of the usual film-covered ocular demonstration, it must silence, once and for all, surface, of which a new portion is exposed at each in- of power, not by any possibility in kind or quality. The necessary brevity of even the best piano tone has stant, is entirely blank, and ready to receive a contin- Whether the other end of the lever la depressed by the invention seems to meet and ohviate, if it can only be the chemical action of light reflected upon it by the finger, could make no possible difference.

hy all manufacturers or purchased by private individuals. farther. Now, so long as the string is allent—that is, at plansible, its only defect being that it is not so. Those The mechanism is too complex and delicate for any but rest-and the point attached to it is consequently sta- who possess cars and use them have always known bets trained electrician to fully comprehend or intelligibly tionary, the line photographed upon the moving paper is ter, though numble, it may be, to give a scientific explaof course absolutely straight, simply a clear, mathematic nation of the reason why. But for many people the eye ally exact, horizontal line, without special interest for us. is the final and only reliable appeal, and to them the The apparatus is so constructed and adjusted that But the moment the string is set in motion by the light- sight of the photographed contours of a tone will be far when any key of the piano is depressed an electric cirest blow of the hammer, so as to produce the faintest more convincing than merely listening to its sound. necessarily follows every rise and fall, so that the line indisputably that its quality depends upon the evenness

Increase the tone,—that is to say, increase the vibra the agitation manifest in the photographed line. Its In fact, the rapidity of the pulsations is automatically elevations and depressions become greater and more reproduced with startling exactitude.

For instance, strike the key suddenly and forcibly with stiff wrist and finger, producing a harsh tone, and The quality of the tone thus produced, however, is the tell-tale paper at once shows a line broken into a not that of the usual pianoforte tone. It is something series of sharp, irregular angles and points of uneven between that of a violin and the Bolian harp, and is not height and anything hat equidistant, looking like a row quite adaptable to all kinds of piano music, though wonderfully effective in certain styles, especially the ing tone be evoked by the clinging pressure touch used lyric, and opening an almost endless realm of new possibilities to the composer of the future. It is also pictured line shows a succession of equal, amouthly flowremarkably fascinating to one gifted with any aptitude ing, wave-like curves,—the line of beauty, as we are told, for improvisation, tempting him on into an nnexplored —as agreeable to the eye as the tone is to the ear, gradually decreasing in height as the tone diminishes, until

I have cited the two extremes hy way of illustration, ble, consequently no crescende and diminuendo and no but all the shades and gradations between are recorded dynamic inflection; but this defect it shares with the with the same wondrons fidelity; and even the same organ, the so called king of instruments, and in time kind of tone, produced by apparently the same means improvements along this line may eradicate this deficichey and give to the piano all the possibilities of the individual peculiarities, differentiating one from the What chiefly claimed my interest and attention at other, like the handwriting of two equally skilled pen-

development, is strictly original with himself. Its pur-Pose is the visible photographing of any given quality of marrelous, not to say incredible, yet it is a simple can caim the agitations of the soul; it is one of the lone and the visible photographing of any given quality of demonstrated fact. Just what practical bearing upon most magnificent presents God has given us. - Luther.

To speak of rendering a sound visible sounds like a piano-playing and players it may have in the future

the distinctive differences in tone quality, working I will explain the modus operandi, as it was described ardnously to bring their ragged and jagged tone-lines up to the symmetric curves of the model, with as much

Like many sonorous fallacies, hased upon half knowl-Try to make this clear to the mind before proceeding edge and superficial appearances, this theory sounds

We have all along known that the pitch of a tone de-

#### BACH AND HIS MUSIC.

His style of playing the harpsichord was remarkable for the absolute evenness of its bearing, for its extreme clearness, and for its perfect correctness. His hands were always in absolute repose; the fingers, each equally active and independent of the other, were alone in

The simple grandenr, the majesty, the dignity of Bach's playing drew forth the admiration of his contem poraries. He refrained from any ontward movemen during the expressive or passionate passages of the work that he was interpreting. It was his art alone that was to produce the wished for effect upon the auditor. His improvisations were marvelons | the chromatic fantasia may be accepted as a perfect model.

He preferred the clavichord. "The harpsichord," sald he, "has no soul." And the piano, then newly invented, seemed to him too hard, too ordinary. On the clavichord he could obtain any effect in expression that he sought for, and he considered this lustrument as the most suitable for work or execution.

In his numerous and wonderful masterpieces Bach has pushed to a higher degree of perfection than ever attained by any other master the art of combination, of polyphony. It is this art which imparts to his creations their grandeur, their vital force, their youth. His piano music alone would suffice to immortalize him .- " Amer ican Art Journal.

-Music is the art of the prophets, the only art that

### THE ETUDE

### SEBASTIAN BACH'S TRIUMPH.

BY A. E. BRACHVOGEL.

Translated for THE ETUDE from the musical romance "FRIEDE-MANN BACH" by PHILIP H. GOEPP

#### AN URGENT INVITATION.

EMANUEL BACH, the popular pianist at the court of Frederick the Great, had succeeded, with the help of

"Your father, Bach, has written some wonderful music there. Would I had him here in Berlin, if only the freer soul soars upward! Where can it lead but to for a single visit !"

Frederick had seized the finte, and played some of the motives of the work.

" Is that right, Bach?"

precision."

"You must write your father that I admire him-do you hear? But I should like him much better if he and mind. Whoever might think the royal philosopher would come to Potsdam. Tell me why the ---- your cold and unfeeling must see him as he stood in the father does not come. I have asked you before. Have concert-hall to be deeply ashamed of his thought. you not written him?"

"Of course I have, your Majesty. But father has had various misfortnnes at home, and could not leave. Besides, they will not give him a furlough."

"You have told me that wofnl tale about your brother organist. Tell your father to bring him, too."

longh.

me, I'll send for him with a picket of hussars. Tell music was the best way to impress the king favorably. things that kept me from getting away." them so in vonr letter; and if the Leipsic Conneil ber on my next visit to Saxony."

is not my fault if-"

Frederick smlled and tapped him on the shoulder. "Go and write. You have ever my good-will."

With a motion of his hand the king dismissed him.

Emanuel lost no time in sending a threatening letter to Leipsic, with a strong suggestion of a nemesis in the background, in the guise of a picket of hussars. And the letter did not fail of its effect in Leipsic. Schastian, drums of the watch were sounding their piece. spurred on by his frightened wife, referred the letter to the Council, which, in its consternation, gave Cantor with stiff military bearing, hat in arm, hand on sword, and you never came. Now you must atone. Come, Bach a furlough, after so "urgent" an invitation. he delivered the report of the day to the king. Friedemann was to accompany the father, in deference to the king's personal request.

### THE ROYAL THEME.

and looked down upon the wealth of blossoms in the often evident to Frederick alone. park at Potsdam. He gazed in deep thought at the snn sinking in the forest fringes of the west, and playing like fluid gold in the waters of the great fountain, whence of their purpose, their condition of life, the length of Sebastian said, "The one in the green pavilion is the the rock hewn sea god rose with his chariot of tritons

melted into one were his greatest and saddest. The heart person. of the king was empty. The trne love of woman, the sense of home and hearth, were not his portion. The document, when he started in dismay. Then, turning to fairest flower of life had died in the May of his youth. his musicians with a certain constraint and lack of case, the pavilion, so that I can play something better. We Friendship, to be sure, had a share of his store of latent he said: "Gentlemen, old Bach has arrived?" "My have only been trying the instruments." love. But his dear, pale Jordan was dead. He had father?" cried Emanuel, springing from his chair. But, loved none like him since Snhm and Katte. A true son aware of the impropriety of his act, he stepped back, play in earnest. We shall have to pack up and leave of his century, he could not turn to his Creator. God is flushing with embarrassment. not for man's mere reason; that is His fundamental trait. "Yes, it is your father, and brother, too. They have lows a different field from my own. Both arts are great If He existed for our logic, we would be his equals; life alighted at your dwelling. You need not be ashamed in themselves. I shall never write an opera, like Master would have no mystery—death were needless. Ent if of your joy. Go to him, and tell him to come right up forms, I shall never write an open, and the shall never write and the shall never write an open, and the shall never write and the shall never write an open, and the shall never write and the shall never write and the shall never write an open, and the shall never write and the shall never write an open, and the shall never write and the shall never write an open, and the shall never write an open, and the shall never write an open and the shall never write and the shall never write and the shall never write an open and the shall never write Frederick's heart was athirst, was not his spirit content to the castle. Do you hear? Immediately. I must see not possess and shall never attain." with the company of great minds? Voltaire, Algarotti, him." While Emanuel hurried off, Frederick put away "Old Bach is certainly a true artist, gentlemen, for all the philosophers of France, who stood in close relation the flute, and walked restlessly up and down, like a he is a modest man." The king's eye gleamed as it tion with him, in person or in writing-for all these he man on the eve of a great moment, had a high esteem; but he was too broad not to feel Kirnberger and Agricola stood together; their glowing Sebastian,

herein he saw their true value. Perhaps no one has felt king. more than Frederick how incomplete was his century. touch," the noble old king heaved a convulsive sigh and died. His last loving thought was for his people.

Frederick seemed to day heavy of spirit. He had had has turned out. He gave great promise in Merseburg. Graun, one of the greatest German composers of the age, had news from Paris. The Marchioness de Pompadour said Graun. in having a mass of his father, Schastian's, performed. had become dame du palais, had deeply humiliated the The king had heard it with fervent delight, and sum-royal family, and was accompanying the king to the ont of tune; I am sorry for him. He is said to be a

"Fair France! How her body is rotting away, while ruin? The wretched king! A whole century of cotil- else he will think we can do nothing. The trio in the lons ! Oh, fie !" ("Le roi pauvre et miserable; un siècle third act, do yon hear?" des cotillons! Fi done ")

He started up and rang. The audience which he had "Certainly; your Majesty has listened with great granted himself was over. The chamber concert, which orchestra. the one thing to which he still clung with all his heart

The pages lighted the way. As Frederick strode across the room, a smile played about his lips. He hand. "Pheugh! you are a bad fellow to keep us waitentered and greeted the assemblage.

"Have you been waiting long, Quantz?" "It might and adorers you have here?" have been worse," growled the old fellow. Frederick-Friedemann. It is too had. He is said to be a good langhed. He nodded, and each man took his place. It not my fault." was a brilliant but a congenial company. The king had Your Majesty, it is merely a question of the fur- hanished etiquette from the evening concert; every one moved without constraint. The princes and princesses But I insist on his coming. If your father rouses of the royal house were well represented; for a taste for

Quantz or the king played the flute; Emannel Bach refuses the furlough, I'll have a special score to remem- the piano or 'cello ; Graun took the first violin, or led ; Kirnberger and Beeda played second violins; Agricola O Pardon, your Majesty," stammered Emanuel, "it the viola. Salimbeni and the famous Astrua had the arias, and were supported by several other members of the world. Remember that it is pain that ripens man "No, no, my cembalist, I know it is not your fault." the opera. In a few days Granu's new opera, "Cinna," and artist both. You will let us see something of your was to be given, and the king wanted to hear some of skill, too?" it to-day

A single glance flew over the room. Every one made ready. Notes and instruments were arranged. At last your journey, I should like to show you the new Silberthere was profound silence, and all awaited the king's mann pianofortes, and hear how you find them." signal. The castle clock was just etriking nine, and the

By the opposite door entered the officer of the day ;

strict division of days and of hours, with a special these two-the greatest artist and the greatest king. value, a special meaning, for each division, nothing escaped the king's notice. What might seem petty the lights, from room to room. Wherever one of Silber-The great Frederick stood at the window of his study pedantry in the king had an importance which was mann's famous pianos stood, a circle was formed, and

-was an exact list of the arrivals, with a precise account eestacy. When they had tried all the Silbermanns, their stay, etc. The king had many enemies; he knew best, your Majesty." Frederick was alone, -that is the tragic fate of all the attitude of other powers-how they sent intriguers greatness, -and he felt how very much alone he was at and spies of all kinds into his neighborhood. So this this very time. Those hours when day and night was his means of knowing the people who came near his worse cars than I. The instruments are all more

The king, finte in hand, had already grasped the feeling to woo the best from the best.

keenly their limitations. Not Voltaire's cynical flashes faces betrayed the emotion which they felt at the pros-

nor La Mettrie's sharp deductions; neither Diderot's pect of seeing their old master again. The company amiable clearness, nor d'Alembert's charm of style, nor was transformed. The musicians whispered, nervous Ronsseau's melancholy idealism filled his heart's desire. with expectation and restrained enthusiasm; the princes They were stones in the great structure of the age; and princesses looked amazed and wondering at the

"Well I You are glad, you two, at the old master's When the revolution came, and gave it a "finishing arrival?" the king asked of Agricola and Kirnberger. "Very glad, your Majesty," cried both.

"I am curions about Friedemann; I wonder how he

"Don't count on too great things. Friedemann is good organist." The king strode up and down, deep in thought. All was quiet.

"Grann, we must play him something from 'Cinna'

"As your Majesty commands."

Graun quietly arranged the parts and instructed the

he held every evening, awaited him. Yes, music was The doors flew open, and every one turned toward the entrance. Emannel Bach, with beaming face, led his father into the room. Friedemann followed, pale and with a strained look. The eye of the aged musician met the glance of the king. Sebastian bowed.

Frederick went to him in eager haste and grasped his ing so long for yon. Do u't you know how many friends

"Your Majesty, my failure to come before was surely

"Oh, of course it was mine. I ought to have sent my hussars after you long ago." Sebastian smiled. "No, your Majesty. The Lord

himself is a little to blame, for sending me so many

"Yes, yes; I know. Then this is Friedemann?" " Yes, your Majeety."

Friedemann stepped up shyly and bowed. "You have been unfortunate? Well, Dresden is not

"As much as lies in my power, your Majesty." "Well, Master Sebastian, if you are not tired from

"At your service, your Majesty. A man must never be weary in his art "

"Splendid! You see, I have counted so long on you, gentlemen." and Frederick took Sebastian's arm, and With the wonderful accuracy in all that he did, the the court, the players, the whole brilliant train followed

Thus they strode, accompanied by the pages who bore Schastian tested its quality with his beautiful variations, In the report of the day-to mention but one detail which delighted all ears. The king laughed in happy

"Really! Grann and Quantz think so, too."

"A proof that Messrs. Graun and Quantz have ne beautiful than any I have ever seen. It needs a special

"If your Majesty command, we will new return to

"If you call that trying, the Lord help us when you 'Nay, nay, your Majesty. Berlin music merely fol-

swept through the company and rested with joy on

"Let us hear, then, the difference hetween your music

HOW SHALL WE STUDY MUSIC?

BY MADAME A. PUPIN.

Are you studying music, or are you taking lessons on the piano? Not every one who is learning to finger the from all standpoints, who has reflected deeply on the law of keys of a piano by following notes printed on a page is vibrations, finding it a law which pervades the nniverse,

The king took the flute from the latter and thought. Then smiling, with a strange emotion of solemn fervor and of loving reverence, he brought the flute to his lips

life. It glowed as with a fever heat, and was lit by the lightning flashes of inner feeling, while tears of unutter-"And I must play that theme, your Majesty?" he "Play it. You are worthy of it." another may not.

Entering the domain of science we will consider the From these studies the musician will learn the spirit It was his own life that he painted in tones-his material means of music. Music is produced by sound, of music, and as he gives it expression he will aim to stragele, his dream of the highest, and the sad discovery but all sounds are not musical. Tone is the result of diffuse harmony among his fellow-men and help to fulfill that all here below, even the most beautiful, is never regular vibrations; irregular vibrations produce noise. the prophecy of the poet Mazzini where he says: "Music onite within reach. The old plaint of Memnon to the The regular vibrations which produce tone we get from is the harmonious voice of creation, an echo of the Mother Snn-that was his song. What would be our three kinds of instruments-wind instruments, stringed invisible world, one note of that divine concord which ideals if we could attain them ! The yearning, modest instruments, and instruments of percussion. For ex- the whole universe is destined one day to sound." heart swings aloft and flies o'er the uarrow bounds of ample, a harp is a stringed instrument. If a harp-string earth to the primal ideal; it finds a rest in the source be drawn ont of place and suddenly let go, it will vibrate of all knowledge, all action, and all power. But very rapidly, losing, little by little, the amplitude of its vibrations until it returns to a state of rest. So long Like lighted tinder it ran through the company. The as the string vibrates a tone may be heard.

'There's music in all things, if men had ears."

there, either as harmony or discord!

Let him also study the mathematic ratios of vihra-

king was beside himself. Deep emotion played over his Tones have pitch, intensity, brightness (or dullness), heroic countenance. Violently shaking Sebastian's and color. The pitch of tones depends on the length and impossible to present a good program without the suphands, he said, trembling : "I thank you. He is, after all, the real king among ns all. By the Almighty, no one shall play this instrument after te-day other than old Bach himself! I give it to him. He shall keep it, a gift from Frederick, the universe for most people. As Lord Byron says:

in memory of this hour." "A thousand thanks, your Majesty. You do me too great honor."

and Graun's." And they went back to the green

payllion. The court settled down in the chairs. The

players stood about in various groups ; Quantz, Graun,

and Salimbeni stepped behind Bach's chair; the king, close by the keyboard, observed the old master.

beg you humbly to give me a fugal theme?"

and gave the theme, "B-a-c-h."

along the ranks of the musicians.

shle joy rolled down his cheeks.

"B-a-c-h!" Sebastian began.

here?-a Bach?-Ah! B-a-c-h.

asked, stammering.

"Your Majesty is himself a great musician. May I

'Ah, you are a rogue ! You want to lead me on slippery

ground. Well, wait a moment. Quantz, the flute!"

It was indeed the great Frederick, the magic hero of

Gradually the rigid face of the old man took on new

"Now we will rest, Bach. You have given me much for one day. I shall need a long time to go to sleep. More to morrow. Good evening, gentlemen."

The king gave his arm to Princess Amalie and left the

### HOW MUSIC IS TAUGHT.

HAVE any of my readers, asks an English writer, ever had the good fortune (1 ! !) to live in close proximity to one of those establishments for the training of juvenile lines will find among these apparently dry, scientific business manager gives an orchestral concert, he does it minds of the female sex—one of those genteel places facts some suggestions which, if heeded, will modify his merely as a business speculation, and insists upon a where all the accomplishments (as "extras," by the whole life and conduct. bye), including classic music, are taught?

The "elassie" music usually consists of Czerny's "101" (though the youngster seldom gets farther than cises," and Clementi's Sonatas for the "elementary" Pupils, with a dash of Kuhlan (a rondo). Dussek (a false; or, as Waguer exemplifies it in his operas, the In closing I would like to add a word about encores. sonatina), and perhaps Hayda's "Gypsy Rondo" as they evil principle must be overcome by the good. of Chopin's Mazurkas, the first in Op. 7 and 17.

It is always these two that are chosen, and the manner in which the " advanced" young ladies treat them

he grows to love his work, for he finds patient toil so richly rewarded. He has a growing conviction that the self-discipline requisite to master an art is a most potent tool in the carving of one's character. The broad-minded student, who has studied his music

will be filled with such a reverential spirit that he will We have man-body; mind, or the intelligence to control the body and spirit, or the divine within. So we sensnous gratification. If the theory of Pythagoras be have music-instrument; skill to control the instrument true, that the universe is full of music, but that men and expression, the expression of the inner ideal life. can not hear it, for their souls are not yet attnned to Many there be that insist on a high degree of technical the divine vibration, he sees that he has a mission as a training, and also many who affect to despise the claims musician, and he determines not only to elevate his art, his age, who, casting all ceremony aside, honored the of technic, laying all stress upon expression—as if there but also to elevate mankind by his art. He will regard grestest composer of his time—in a proud way all his own. could be expression without technical skill. Surely, the his powers and attainments as a gift from God, to be "Bacch." Old Sebastian glanced in dismay at the hand is the mediator between the instrument and its used for the good and happiness of others. He is now king; a gentle whisper, like lightest zephyr, passed expression, and it should be so highly trained that impressed for the first time by the truth and significance nothing material shall seem to interpose between the of the utterances of the inspired seers of the worldsoul of the instrument and the idea it yearns to express. philosophers, poets, and musicians. Did not Plato Then why not study the instrument? Who knows say, "Music was given to men by the immortal gode to but that within it lies concealed the secret of its expressappease the troubles of their sonls "? The poetess Landon sion! Is the instrument merely a thing of wood and asks, "What can wake the sonl's strong instinct of steel and other elements? Or has it not perhaps a soul? another world like music?" And Beethoven asserts, "It It must have, since one is able to reveal it to us, though is music alone that reveals to us and gives us the hope of a loftier life "

### THEODORE THOMAS ON POPULAR MUSIC.

THE clamor for so-called "popular music" makes It tension of the strings-a long string vibrates slowly and port of this "influential minority," and yet a person gives a low tone; a short string vibrates rapidly and who clamors for "popular music" does not know that gives a high tone. Some ears are too dull to hear the he only means familiar music; that Beethoven's symhigher vibrations. There are many inaudible sounds in phonies would soon become as popular to him as the "Star-spangled Banner," if he only heard them as often, and that it is only his unfamiliarity with the great The intensity of tones is due to the vigor of their classic masterpieces which prevents his enjoyment of vibration. Tones are bright or have life if the strings them. Good muric, of which a Beethoven symphony is are tense; they are dull or dead when the strings are the highest expression, is the language of the soul. relaxed. Tones have also another quality, called by the Popular music, in the true definition of the term, is the French timbre, by us tone-color. Every different instrn- expression of rhythm, such as a Strauss waltz.

ment has its easily distinguished tone-color caused by If people only knew it, a Beethoven symphony, like a the different ways of producing the vibrations. The Shakspere drama, creates a distinct atmosphere, even a tones are not produced by the vibrations themselves, world of its own, but its secret beauties are not to be but these vibrations set the air in motion, and the sound wholly revealed without a little effort on the part of the waves thus produced go on and on; and who knows but listener to appreciate them. that they go on to the nnknown shore, and will meet us

Art is not for everybody ; nevertheless, the class which can appreciate this highest "flower of culture" la large The thoughtful student who can read between the enough in any American city to support lt. When a program of popular music because he fancies that it will 'draw a house." The only outcome of this conrec is tion, and learn why some intervals are concordant or failure, because no orchestral music, however light and consonant, and why others are dissonant; and let him trivial its character, appeals to the numusical, and the the end of the first book), Diabelli's "Melodious Exernote that the concords travel far, while the discords musical public nowadays is intelligent enough to want quickly perish, proving that the true must outlive the music of real artistic worth.

We are very willing to make long programs when de-Pass through the "intermediate" stage; whilst the

As the student pursues his investigations into the aired, and play all the music the people care to hear,

As the student pursues his investigations into the aired, and play all the music the people care to hear, 'advanced' pupils are allowed to plange wildly through science of music, he finds everywhere the evidence of but a very little reflection will teach any one that artistic three or four of Beethoven's easier sonatas, about half-a-divine law, and as he reads the history of the past, and unity can only he achieved when all the component parts dozen of Mendelssohn's Songs Without Words (includ-learns how many years it took man to discover these of a program are properly adjusted to each other, and is ing the "Bee's Wedding" and "that one so like a laws, and sees how through the long, dark ages music utterly rained by throwing in at haphazard a lot of bfuntane, you know, dear,"), and—O Heavens!—two of Chestel. rich expression of the highest ideals, he bows his head effect of adding encores to a program is exactly the same as that which would result at a dinner if, after the At the same time that he is practicing to acquire techniquests were seated at table, they should force their bost a wicked. The accent is put on the first beat in each cal skill, bringing into play all his physical forces, aided to aid to his regular menu a plam-pudding after the The same with a decided thump ("such a swing, you by the powers of the mind, he finds that he is gradually sonp, oatmeal after salad, fish after the ice-cream, etc., by the powers of the mind, he finds that he is gradually sonp, oatmeal after salad, fish after the ice-cream, etc., know"), a steady plod is maintained throughout the piece, and any chord extending above an octave is manufactured in a developing the qualities of a wear of time, —hours tory as that which would follow eating the foregoing likely and any chord extending above an octave is manufactured in the learns patience, appreciates the value of time,—hours tory as that which would follow eating the foregoing and minutes, -realizes the beauty of order and system hodge-podge of food.

### Moman's Mork in Music.

EDITED BY FANNY MORRIS SMITH.

a meeting held in its roome in Carnegie Hall, Friday, married woman is her husband's equal partner in his May 12th, listened to a reading by Miss Adele M. business,-that is, she is recognized as the equal factor Fielde, parliamentarian, of its completed constitution, in the work of home-making that lies back of all hasiand formally adopted the same. Mrs. M. Fay Peirce ness. She is a citizen. But, as Miss Fielde and other was then pronounced President pro tem., and Mrs. thoughtful women see life, it too often occurs that Lonise Gage Courtney, Vice-president pro tem., by ac- women not trained to self-support, not self-respecting in clamation. The first election of the society under the a conecionsness of the diguity of labor, believe that they constitution will take place in May, 1900.

the constitution of this important society brings out the barked in this pursuit, wreck the homes they have acfact that without expert assistance it is almost imposeible to prepare an instrument adequate to the needs of a luxnry, and amusement. What would the vote of such hody at all complex in its operations. Aside from the women be worth in the conduct of national affairs? fact that laws that will work in practice look to the in- What is the effect of the feminine influence which they experienced eye less desirable than Utopian schemes that exercise in their own homes? Is it not the very result hring endless trouble and vexation, a chartered clnh is a that men most dread in political life? Love .-- industribusiness organization which exists under special legisla- ons, loyal, thrifty, eelf sacrificing love is what makes the tion enacted for the conduct of corporate bodies; has world go round; and such love independent women, rights and restrictions, liabilities and exemptions pecu- who, if they marry at all, do so for true affection, give. liar to itself.

know the meaning of the words "corporation limited," monial speculators too often achieve none of these, or the difference between a club with a charter and a Thus the kind of training which parliamentary tacsocial assembly informally organized? How many tics-and every other participation in the right doing of women know at what point in the organization of a clnh the world's work-offers is the best gift which modern dnes may legally he collected from its members? or can civilization has for women; it leads to that economic tell what constitutes a lihel, or a lien, or a license,-to independence which permits woman to be the arbiter of take at haphazard subjects likely to come up during the her own destiny. prolonged existence of a vigorons club of manifold in-

honsehold, but has its issues opening on every hand into the world's work, it is the very hest possible arena for training women for professional and trade life, into which circumstances are forcing them, just as parliamentary law, which mnet of necessity rnle in club discussions, is of all training the very best that could be devised in the etiquette of husiness. For parliamentary usages are courteous, decorous, reasonable logical, expeditione. To know them is to be able to conduct, with the greatest possible efficacy because the least possible friction, those affairs of life which require consent for united action, and their power of concentration of thought, self control in speech, and logical development of argument is the precise thing of which women are most impatient and in which they are most deficient. When women learn that the privilege of an unbridled tongne arises from the irresponsibility of a class whose word stands for nothing, they will have got on far toward appreciating the dignity of business life. From that is an easy step of recognizing that the principles of Christianity lie back of correct parliamentary procedure just as they lie hack of good social usage in all its forms. Parliamentary law is the working expression of that high civilization where bodies having mutual interests agree to discuss them calmly and to abide by the decision without mntiny or rancor. It is the only method by which women could ever have arrived at joint action with men in public affairs.

THE history of Miss Adele M. Fielde is, when taken in connection with this subject, more than a little enging the feathers from ite hat. The music of this oratorio feet of the dansense who represents the body of the insect. gestive. While other women have heen clamoring for civil rights as a means to establishing equality between by a madrigal accompanied by instruments. We re- and poetic tablean are exquisitely graceful as they the acres, Miss Fielde, cognizant of the infelicities of member the polyphonic character of the madrigal, an elowly dissolve from one pose to the next. Done by female life, even in our high civilization, has songht art form of the highest beauty. within woman heraelf, rather than in conditions ontside.

THE Women's Philharmonic Society of New York, at pendence; add to this that under French law, at least, a have a right to idlenese, and grasp at matrimony as a The appearance of Miss Fielde as adviser in framing means of getting themselves enpported; then, once emcepted as a speculation by their selfish grasping at ease, To euch women motherhood and home-making become How many women entering a club know anything the holiest and most sacred functions of life. Their about the legal status of the hody which they have household is clothed with purple and fine linen, and ioined? How many could define a club from a firm or their husbande sit among the eldere of the gate. Matri-

### BACH.

THE period of Bach falle between 1685 and 1750; that is to say, he was the contemporary of Louis XIV ecnting a number hy characteristic and beautiful pantoand Lonie XV, of Frederick the Great, and of George mimic steps and poses recalled to the initiated the II of Eugland; also of William and George I. He was, classic bourrée, which, indeed, she was dancing. Nine therefore, the contemporary of the minuet, which is another way of indicating that the age of Bach depended formed by the royal families of Europe, M. Pittipae, on the conrt dance for the expression of ite social emo- Imperial Master of the Ballet at Vienna, who composed

long its inseparable companione; but was still uncon- jambe, etc., with their complementary pantomime with scious that it would displace and destroy the ballet, which fan and chapeau, are the very ones which the Grande for centuries had been the highest artistic expression of Monarque affected, and which Bach, and after him dramatic feeling. Glnck had not yet made war on Ves- Mozart, saw flitting hefore them as they wrote. In tris; and Taglioni was still to dance tragedies a century none of these old measures are the feet the all-important later. It was Bach himself who was to endow music factors of the motion; hand, head, and limbs all have with that potent dramatic quality which, until then, their part in the pantomime. "The Shepherdess who had been sought in the pantomime of the dance. Every has Lost her Flock," also supplied, on this occasion, the thing that is now expressed by iustrumental musicdevotion, love, passion, despair-was danced in Bach's a Spanish dance and the "French Coquette, with her

provided a sacred ballet, which would carry feeling to its innocent delight, restored these abused pas to their proper highest point. The steps of this religions function have artistic expression. been preserved; they embraced salto con capriole, the pas to be varied after each verse, sometimes using choragic numbers, notably the "Butterfly," a scarf the gagliarde, the canario, the corrante; and they ex- dance originally introduced into America by "The pressed the helpless and forlorn condition of the body Black Crook," at Nihlo'e, requiring thirty-two dansenses after it had parted with the pomps and vanities of life, and a solo prima donna. It shows the figure of a butteras was typified by casting away its gold collar and tearfly, whose wings are made to palpitate by the pulsating was largely in declamatory etyle; but it was preceded
The motione of all the corps de ballet in this heantiful

The religione dance as a part of worship still lingers gazer, the impression was overwhelming. The program the solution of her problems. The economic independ- in France and Spain, the Latin races etil cling to closed with an elaborate scene de ballet of thirty ence of woman is her remedy, rather than a nominal their festal processions and folk dances; polite society dansenses, known as the "Persian Garden." This equality that must lapse under present conditions, no amuses itself with the mazurka and the waltz; but few beautiful series of poses, pas, and tableaux was given matter how vigorously argued. A woman that is self- and rare are the opportunities offered to witness the steps with the same faultless perfection and high emotional supporting is in a position to exercise the rights of inde-

who wrote those "suites" which opened the path to sonata and symphony.

To interpret Bach aright we must return, in spirit, to the time when motion was significant; when the art of dancing, having passed from the free inspiration of pantomime and gesture, had rnn the way of all arts and elahorated certain fixed formulas for the expression of feeling, and thence arrived at the stage where these formulas, arranged mechanically, elaborated the artificial yet not meaningless forms of the figurated dance. For these figure dances, the artistic and emotional significance of whose every gesture and etep were still living in the imaginations of the dancers, Bach wrote his immortal snites.

Last week a number of these identical old dances were given at the yearly entertainment of Mr. P. Harvard Reilly's school, in Hartford, Conn. This school is an institution peculiar to its home; for thirty-four years it has been Mr. Reilly'e pride to bring ont before the social world of this demure old city a variety of ballet dances which no stage in America has ever been able to rival in their perfection, grace, and emotional quality. This, the last anniversary of these entertainments, offered a program especially interesting to music lovers. Besides the Highland flings and hornpipes (who stops to remember that the first of these, danced about crossed swords in its home, was originally a Gaelic religious ceremony ; while the second, called after the mueic of the little Welsh pip-corn (pipe-horn), was in its original form the Celtic representative of the British branch of an art of which the Highland fling and the Irish reel and the gigue are very old rites?) besides these the gique was well represented on the program under consideration, the young dancer, a boy of fonrteen, execnting at least twenty steps. It is practically the same dance for which Bach wrote, many of the pas which now constitute it dating back to remote centuries. The steps of these three national dances are at the very heartbeat of all Celtic music; they must be seen and their Since a club is in its social aspect and operation a THE RHYTHMIC BASIS OF THE MUSIC OF rhythm felt in the body before the musician is able to comprehend the physical motions that the composer expressed in his notes.

Among the dances of the occasion, a "huntress" exit, having communicated the same, personally, to Mr. Instrumental music had arrived at the precise point Reilly. These steps, still known by their old names, where it was to part company with song and dance, so the pas menuet, pas grave, pas coupé, pirouette, ronde de physical expression of the musical "pastorale"; while Parasol " (the latter danced by an exquisite little witch In the first oratorio, produced in the year 1600, was of perhaps seven years), by their grace, naïveté, and

> This remarkable exhibition offered two elaborate children with a fervor and delight that bewitched the

The school, which embracea the flower of Hartford president of the clnb, and her sister, Mrs. Street, the men and women to its membership. It has no president society, and which in its thirty-four years of existence accompanist, drilled the choruses. has proved itself a valued factor in that atmosphere of higher children, is, in a very great degree, the legacy of and has repeated its generoeity this year, giving toward for by two. Independent committees are that of literature its early patroness, the late Julie P. Smith (anthor of two Thomas concerts in April. those old novels, "The Widow Golds mith" and "Crie The president of the Wednesday Musicale is Mrs. more than six hundred, comprises the cream of literary and pleasures which the world at large is but now recogpizing to have lain at the basis of Greek education. She it was who enconraged the young master to impress on the school that character of precise and graceful decorum which has long adorned the youth of Hartford in their social life with a certain aroma of chivalry that no keep up a persistent effort to infuse the real spirit of various forms of culture seems destined to be solved. in de siècle degeneracy has dissipated, and which was music into the community. her own in principle and practice. Thirty years ago, The officers of the Wednesday Morning Musicale are life. It is an assemblage of people drawn together by in the heart of the Land of Steady Habits, there was as follows: Mrs. Gates P. Thruston, president; Mrs. their kindred pursuits and culled from the masses of little conception of the artistic atmosphere which is the John H. Reeves, vice-president; Miss Alice Leftwich, thinking New Yorkers by reason of high moral and very breath of life to the cosmopolitan American of to- secretary and treasurer. day. Wagner was not accepted ; picture-galleries were very rare; orchestras were almost unknown. New England nourished her spiritual life solely by books. This idyllic school, inspired by artistic enthusiasm and devotion to an art, the astoniehing charm of which is all but forgotten, bloomed a beantiful exotic, nonrished by the blood of Puritane in the most conservative and, be it said elevated of social atmospheres. This it is which has made it what it is—an exquisite combination of the highest poetry of motion with absolute chastity of ideal

### WEDNESDAY MORNING MUSICALE OF NASH-VILLE, TENN.

and performance. As such, it is a fit place of pilgrimage

for all who love the music of the days when music and

Among the many large and influential music-clubs of the country none has a better established fame or more houorable record than the Wednesday Morning Musicale of Nashville, Tenn. The club is now in its ninth year, and has become the leading factor in the musical life of

During this present season the programs have been remarkable for their classic nature and great variety, and for their consistency. You have not eeen, for instance, a "representative program of the modern Russian composers," with numbers on it by Liszt, Grieg, Kiernlf, Leschetizky, and perhaps one or two pieces by Karganoff, one or two by Tschaikowsky, and one or two by Rubinstein (who is about as far from Russian iu style and spirit as Pergolesi or Palestrina). Another peculiarity of these programs is the reverent epirit with which special composers are adhered to, the substitution of others being allowed only under special circumstances.

This is the true secret of the success of the woman's club. The membership is large, 200. There are several "degrees" of standing : Active members, twenty-five ; gnests, five; honorary, one; associate, nearly two hundred. The active and honorary members and guests are the music-makers; the associates have only to lieten to the good music given them every alternate Wednesday, in their beautiful cluh-room, the only woman's clubroom in Nashville. This hall seats 350; its high, vanlted ceiling makes its aconstics the most perfect of any room that we have. It is greatly sought after for emaller musicales, but the Wednesday cluh guards these privileges carefully, and only those who are in vital connection with the club have the opportunity to give recitals there. It was opened with a brilliant recital by Fanny Bloomfield Zeisler in November. The club also gave a midwinter song-recital by Katherine Bloodgood.

Each year, in February, the club gives a fine Wagner program, and its exceptionally good singers and violinists, and well-drilled piano quartets for the overtures, made up, this year, the finest amateur musicale ever heard in Nashville. These Wagner days are special features, and invitations to the club on that day are eagerly sought after.

splendid little chorne of thirty-six. Mrs. Thruston, the was the first chartered social organization to welcome be in the field in which there are the fewer laborers.

There is much encouragement for the musical ont- In this clab, which has been followed in its organi-

### THE ST. DE CHANTAL MUSIC-CLUB.

WE are glad to give the program of the music club formed among the students of the St. de Chautal Academy of the Visitation, Washington, D. C. The organization of this clnh coneists of a president, vice-president, secretary, treasurer, and librarian, with an honorary comrades. president, who directs the work of the clnb, heing, in fact, the head of the music department of the school None but active members are admitted.

The working program of the club is admirable, because so easily within the reach of heginners in the study of musical history. One composer at a time is which all subscribe, form a part of the work. The study of music in the college. meetings held monthly include a characteristic selection following is a specimen program of this society:

### BEETHOVEN AND HIS WORKS.

Character sketch of Beethoven. Mennetto in E-flat, Opus 31, No. 3. Mennetto from Opus 49, No. 2. Andaute and Variations from Opus 14, No. 2. "Nel Cor," with Variations. Essay, "Hietoric Notes." Allegro from Sonata, Opus 2, in F-minor. Sonata Pathetique," Opus 13.

The literary character of the entertainment given above recalle a peculiar variety of biographic clnbwork which for many years held a prominent place in the proceedings of a literary society of which Mrs. Mary J. Holmes, the famons author of "Lena Rivers," "Meadow Brook," and a very long list of similar tales, was a moving spirit. The members of this club were never allows the names of its members to appear on its many of them teachers, professors in the Normal School and the Academy which preceded it, the village clergy, and lovers of good reading generally. At every meeting some one was selected to give a "personation"; that is, to select the history of some noted personage and relate it antohiographically without proper names, after which the listeners wrote on folded slips of paper the name of the character whom they had recognized in the history. to suppose that women should understand their girl These slips were given to the personator, who read them aloud, giving the number of votes for each, and then themselves for such work, and do not take it up merely announced the true solution.

flagged, and to this day certain valuable bits of informator get into the confidence of those under your care. nagged, and the same and the sa by X in the Brockport Literary Society."

### THE BARNARD CLUB.

This club was incorporated in 1894, and in its short life parts of the earth veritable gardens of roses instead of has already twice ontgrown its quarters, it having been untilled wastes. The great successes of to-day are made bas already twice onique at the Country the club gave the Grieg canbas already twice onique at the Country the club gave the Grieg canbased in Carnegie Hall for its last few seasons. Origiby specialization, by patting all one a energies to the
bonsed in Carnegie Hall for its last few seasons. Origiby specialization, by patting all one a energies to the
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bonsed in Carnegie Hall for its last few seasons. Origiby specialization, by patting all one a energies to the
bonsed in Carnegie Hall for its last few seasons. Origiby specialization is the control of the control sue sun of February the club gave the Grieg can-lata, "Old Trygrasson," with brilliant soloiets and a sully organized as an auxiliary to Branard College, it work to which one is best suited, and as nearly as the sully organized as an auxiliary to Branard College, it work to which one is best suited, and as nearly as may selected it;" when the sull of the sull of

dent or salaried officer, its administration being by a This club gave a large enm last year to help the Nash- board of managers, which has entire charge of the affairs high morality which wise parents love to throw about ville Lycenm bring Theodore Thomas's Orchestra there, of the club. The artistic life of Barnard Club is cared and art, and that of music. The membership, now and Otto," etc.). She it was who perceived the possible Gates P. Thruston, a woman of marked ability as a and artistic metropolitan society; the members having value to an all around culture of those physical exercises leader; her thorough musical education and exquisite been selected exclusively for their "clubable" quali-

> look of the South while cities the size of Nashville can zatiou by similar institutions in different cities, the boast of such progressive, np to-date organizations as problem of the extended cooperation of men and women the Wednesday Morning Musicale-organizations which in all those social interests which grow out of our It has reached the point where it begins a complete home social qualities. There remains but one question as to its success in housekeeping: its willingness to do, and faithfulness in doing, the work for humanity that its hand will surely find to do. There must be a nobility of nnited purpose in the club which prospers, just as there must be in the private home of which it is the extension. Comradeship is the object to be sought in clnb life; and it is labor, and nothing else, that makes

### THE BACH SOCIETY OF THE MISSISSIPPI INDUSTRIAL INSTITUTE.

This society was founded five years ago to encourage selected and attention concentrated on his life and works. among its members serious study of the great classic Twelve questione of general information in musical his- masters; to establish a permanent fund by which its tory and theory are given out at each meeting and an students will be enabled to hear the best composers preswered at the next; and readings from THE ETUDE, to seuted by artists; and to found a scholarship for the

Its first president was Miss Lucille Gisbon; its secof the works of the composer under consideration. The ond is Miss Beverly Price. At each regular monthly meeting a program drawn from the works of a classic composer, and played from memory, is presented by the members, together with hiographic and critical essaya.

The Artist Fund this season provided a recital hy Dr. Henry G. Hanchett. The founding of the scholarship will be the first work of the ensning year. The anniversary of the society is one of the distinctive features of the college commencement.

GEAND RAPIDS, Mich., boasts a club-house for its music society.

MISS MAUD MORGAN, the favorite New York harpist, is dangerously ill of nervous prostration.

THE Morning Musicale, of Fort Wayne, Indiana, programs, sixteen of which are given yearly.

MME. LUISA CAPPIANI, the celebrated and successful vocal teacher, of New York city, has retired from teaching and returned to Enrope. She has been in this country for nearly twenty years.

GIRLS are hnt women in miniature, and it is natural papils better than would men, providing that they fit to earu a little money. This paragraph is addressed to During the many years in which the editor belonged earnest teachers who are trying all that they can to do to this club the pleasure in this entertainment never sincere work. Make a study of child nature and aim

THE wide-spread interest in kindergarten methods as applied to the teaching of music auggesta a field which women have practically to themselves. If so, why not AT a recent meeting the Barnard Club of New York seek to explore the field thoroughly, seek its borders, voted to instal itself in a clnb-honse in the near future. and cultivate with that intensiveness that makes some

#### THE PROPER AGE TO REGIN STUDY.

THIS is the most momentone problem in the whole vocal field. It strikes at much that is evil or ill advised. hope has vanished because the means or the right The light of investigation reveals a pitiful condition; disaster following fast upon indiscretion, the blow fall- later. iug always npon the innocent. The subject is presented with the hope that many mistakes may be avoided by lest the voice become harsh and false through wrong or following the suggestious contained herewith. One of too much use. Loud singing at school or in choruses, the difficulties attending literary work in the technical vocal field is the extreme variableness of what might be throat exposure, are under the control of the parents, called a working center. Voices, as well as conditions and watchfulness will be well repaid. surrounding them, defy averaging. Classification of vocal types is a precarioue experiment, and attempts to are different. One must wait until the voice is changed reduce the modes of operation to rules is well-uigh ludicrous. A mighty principle, however, is involved in begin. The incident of the voice having been used in a this question, hehind which one can safely retreat, couscious of security-that is the principle of "nature'e as the change is so radical. infallible houesty." She is ever to be trusted. It is because blind and amhitious parents ignore her trnth these young choristers are when they begin to test their pupils' purposes, whether they are out for serious study, that so much error is promoted.

attempted at too early an age, or it is pursued in a sung. Once the boy's voice is settled, the rulee that manuer fatal to high prospects. Which is it? Plainly, apply to the female voice hold with the male. It is it is the latter. Any young girl of fourteen or fifteen noticeable that the male voice responds more quickly to hour accordingly. who reveals promise of a fair voice should go into train-development, and that a greater percentage of male ing, providing ehe can find a teacher who at all appresindents encoded than females. This is explained easily. ciates the necessity for careful treatment. "How," will Comparatively few young men are attracted to singing be asked, "may the parents know whether or not the unless they have had repeated assurance that there was teacher is capable?" By observing carefully the enough reward to make it worth the effort, so the selecteacher's mode of instruction.

If the pupil is a young girl, she should have two lessons a week. If the teacher allows her to sing any out diffident, half-hearted sort of way, while their sisters, of lessons for the first six months, it is safe to say the who have never fully remembered the time they could teacher can not be trusted. If the voice is taken beyond an octave in range during the first twelve or eighteen months, one may well doubt the wiedom of the teacher. If for the space of two or three years the child is allowed to sing in school, in church, in choir, or in choruses, then it is certain there is error in progress. If the voice ie them, that it is hetter to impress upon their minde the used to produce loud tones, or if any forceful selectione utter helplessness of a definite age standard and to throw are attempted, the danger is very great that too much them upon their own judgment and resource to deterhaste ie being made. Such are a few of the hiuts that will enable parents to maintain an oversight of the voice of the girl from fourteen to seventeen yeare and a right teacher are available and if the voice is to sure ruin of the one who pins his faith upon another's

whom one can fully trust: what shall be done? Most and reliability of the teacher. emphatically, there is hut one course to pursue, and that is not to allow the child to sing at all. The voice can A REVIEW OF MR. ROOT'S ARTICLE IN THE which in the succeeding lesson or quarter is rudely wait. If it is of value, it can better afford to wait, even until half of the jonrney through the twenties is made, than to take serious risks.

Of course, there are other views on this question. There is a class of cynical, ec-called voice experts who view to promote discussion, or more firmly to rivet the insist that the pupils who are defective place themselves claim that a valuable voice will defy the indiscretions of attention upon an important matter. Agreeable to his with a reliable teacher of sight-singing. I do not think an ignorant master and rise to the level of its possibilities regardless. But we are dealing with the question as it affects the rule and not the exception. The facts and that we shall get a worthy symposium, are that many valuable voices would have remained in obscurity had it not been for the right training at the teachers of voice, I can hardly imagine any so reckless of to teach the branch for perhaps less than half what the critical period of study—that is, the first year. And we their own good repute as to "wilfully devote three-pupil must pay for vocal instruction. are not to forget that "rare voices" are not so rare after fourths of their time to developing high notes or working all, for it is the quality of thought and effort that puts for etriking effects" when there is yet need of solid, and to allude to the work in the more advanced grades. value into a voice.

While we fully agree that early study is important if better select another field of effort. There is, to be sure, whole question can be summed up in these few words: it is absolutely safe, we will support the waning courses a class of teachers that would properly be called itin. Spend the half-hour in a manner that shall promote of many who are obliged to wait by saying that over erant, who travel from pillar to post; whose coming is progress that is as rapid as is compatible with safety. fifty per cent. of the successful professionals in this heralded with much trumpeting, who gather in a class Get the best there in you into touch with the hest there country did not take up the study of singing until after of pupils with changeable proclivities equally prothey were twenty, and fully ten out of a hundred until nounced, to whom they teach their meager but highly as the majority of papils will allow to your system. after they were twenty two or twenty three years of age; polished repertory. This being quickly exhausted, and and perfect your system as far and as fast as possible.

church and opera whose vocal powers were discovered, as it were, after they were thirty years of age.

The prudent parents, therefore, need not feel that teacher are not available for the girl in her teeus, or even

But the prudent parents can aud will watch closely, ehonting at play, carelessness in the matter of colds or

Concerning the boye and young men-here conditions and settled before even the most careful training can

It is noticeable how completely wanting in confidence new conditions with cultivation. Except for their One of two things confronts as: either vocal work ie musiciauship, one would not suppose they had ever tion of the fittest is made at the outset.

The boys make their first attempt at singing in a not sing, are quite in the habit and spirit of song. If a ease rule could be made, it would probably place the girle' beginning at fifteen and the boys' at eighteeu; but individual attaiument; and there would be great modithere are so many people who rejoice in rules, and imagine they will command success if they follow mine the question.

To eum np : let nothing prevent early stndy, if money Now, let us suppose there is no teacher accessible and money are ready, unless one is sure of the caution takes what seems to be very common clay, but within

### JUNE "ETUDE," ENTITLED "HOW TO SPEND THE HALF-HOUR."

MR. Root has asked some practical questions with a technic, heyond correcting mistakes, but invariably suggestion, I am going to set the example and give my it just to the pupil that a high-priced teacher should experience, hoping that many teachers will fall in line, spend valuable time teaching rudiments of music when

routine, technical work. If there are such, they had I find myself limited as to space, and will add that the

essayed. As a people, however, we have arrived at a degree of intelligence which ie discouraging in the extreme to mere preteuders. And where there are teachers who are yet unsuccessful, the cause is usually lack of experience or well-directed discipline, and it is to such that many of our suggestions are addressed.

I myself feel disposed to answer Mr. Root's inquiry with his two worde, "It depende"; but shall aim to avert his displeasure by telling somewhat upon what it de-

First, upon the pupil. If, in the early grades, twenty minutes of the half-hour should be equally divided between careful toue taking and light, wide scale work (by that I mean covering the entire compass, with not too great a variety of scales, taken as rapidly as is consistent with clearness and true intonation), the remaining teu minutes iu melodic work (it may be songs or vocalizes, preferably the latter), the rhythm to which he refers with emphasis can not fail to improve, as in all exercises, whether they be in tone-etndy or scales, it should be intolerant of violation.

Bnt, again, it depends-this time upon the teacher: this teacher frequently finds the half-honr exhausted before even the tone-period has been passed, in which event the succeeding leseon halances the discrepancy by devoting the greater portion of the time to the work

Again, it depends upon the object of the pupil. It does n't take long for a teacher to get at the root of the to put on a little social veneer, or to gratify casually a sincere love for music. The teacher who discriminates, who is not in a rnt, who does not apply the same medicine to every patient, will adjust the work of the half-

The serious pupil, the one who is ambitions, would, for the first two years, have many leesons entirely technical, and a great predominance of technic in all other lessons. The veneer pupil would be treated with frequent lessons deeply suggestive of the real worth of music and of one'e poseibilities in the field, keeping the allurements of the art prominently in the foreground, with the hope that higher motives might be the result. The pupil whose aim is dilletautism, I chould think, would be treated to many conversational lessons, which would tend to broaden the sphere rather than to promote fications in these cases, which still further emphasize Mr. Root's brief but ant formula, "It depends." It makes no difference which way we turn in the field of vocal music, we are impressed with the fact of its isolalation from all other branches of study in the matter of treatment. It invites planeible rules, only to defy them; it sets examplee which, if followed hlindly, would lead ready. Let nothing induce its attempt, even if the voice experieuce. It huilde high hopes, only to wreak them. It which is concealed some very rare alloy, and lifts it to a pinnacle. It inspires the eager teacher with conrage, dispelled. It astonishes him beyond measure to see growth from what he believed was fallow ground.

I do not devote any time whatsoever to rudimentary it is possible to have the work thoroughly accomplished While unquestionably there are dishonest or designing by one who has made that a specialty, and who can afford

While I would enjoy to go more deeply into detail, and I know of a number of self-anpporting artists in the pupils also, the lonely studio is closed and new fields

A misness or profession devoid of system is a most an stable dependence. And, finally, let no half-hour lesson sable dependence the larynx, tougue, jaw, lips, etc., by the rapid repetipass remains the state of the papil that can be taken home and applied to the voice, so that, while he often tested the singers' mental ferred to; also the syllable "lah." with quick "!" and betterment of the practice.

And now, m.j.

And now, m.j.

What would you advice? Give was lyric to a degree. It was always singable. He did tient acquired more and more skill in putting on breathspens to the therefore and let us have a symmot use the throats of his singers as so many organ pipes, pressure while retaining correct control thereof and as was too often the case with his predecessors, intrinside freedom of the instrument. Attention was now called rules possible, -nay, helpful.

Send all communications to H. W. Greene, 489 Fifth forward. Avenus, New York City.

### BACH AND VOCAL MUSIC.

### BY J. LAWRENCE ERB.

THE name of John Schastian Bach suggests to moet people the wonderful genius that gave to the world the beginnings of modern inetrumental music along at least three lines - namely, the organ, piano, and violin. His fertility of invention in every direction was so great that he seemed to require au instrument to express his ideas. We rarely think of Bach otherwise than as an instrumental composer; yet his influence on the vocal music of to day has been very considerable.

As a choral composer Bach marked the beginning of a new order of things. The music of the medieval Roman Church had culminated in Palestrina. To this day his music stands as the highest type of the impersonal worthip exemplified in the mass. Palestrina and the echool which he represents wrote "pure music"—that is, music which is formally and theoretically perfect, that transgresses no rules and breake no laws. So cunningly was much of it constructed that it sounded just as well bottom-side up or with the inner and outer parts ex- aud E, with a change and slight improvement in quality changing places as it did in the original position (which on F up to fourth space C, treble clef, hnt progressively was very often poorly enough).

Of necessity, so much formality left little room for the expression of individual prayers and aspirations. With Protestantism the value of the individual hegan once more to reassert, itself. The worshiper, under the new system, addressed the Deity directly, and in his own personal, colloquial way. Thus we find that the Protestant Bach gave us infinitely more of himself in his works than the Catholic Palestrina; and, in so far as he nervous, mentally quick, the meutal dominating the ista? did this, he was the greater artist.

He wrote in a manner that would appeal to the hearts of his hearers. True, his music does not always sound hodily relaxation, with a few simple exercises, and ravishingly beautiful now, but people enjoyed different things in those daye. One would hardly call Shakepere's dramas popular uowadays. The fact remains that it was Bach, more than any one else, who was responsible for the evolution from medievalism to modernism in music. His was truly "music of the future." Not even Wagner was more of an innovator. He huilded so wieely and well that when Mendelssohn revived the interest in his works, one hundred years after they were written, they were as fresh as when they left his pen. And to-day their appeal is as etrong as ever.

The reason is evident. No work of art can survive unless it comes from the heart and goes to the heart; and while Bach's style may be archaic at times, there is 80 much of the heart-feeling in his works that they can nevsr quite lose their interest and charm.

But their thought is still as beautiful as of yore, and the world to day is better for their survival.

faxible and fluent and graceful than was his—thanks very largely to his efforts. It is often uccessary to read his months of the second se his works several times to see their true beauty, but the result well repays the labor.

As a writer for the solo voice Bach is not widely in some of his works, confining the solo voices almost The problem now was to intensity the tone and to surround you with ontaided of your private instruction, and the company of th entirely to this form of expression. He has, however, ment to take ou a free, responsive condition. is always in evidence. Bach never exhibits the dry freedom of the instrument. To this end exercises were of a music of a bones of composition; he always clothes them with living ideas. They may be old-fashioned—they are users tend.

His training as a choir boy, and afterward as choir- the larynx, tougue, jaw, lips, etc., by the rapid repeti-

to carry them out. He broke loose from the conventions said sensation with an increase of breath-pressure. mark of the "new music."

### NOTES OF CASES FROM THE RECORDS OF A VOCAL HOSPITAL.

II. '

EDITED BY F. W. WODELL,

age; fair education in science of music and piano-playing. Had sung privately for some years. Was much dissatisfied with the quality of her own voice.

On examination the patient showed a keen ear for On examination the pattern above:

E. C.—10 answey your quantity from the pattern above proved to be a high right-hand tone quality. The voice proved to be a high rope proved to be a proving the proving the pattern and the proving the pattern and the pat tinge; very uncertain as to production on middle C, D, more acid above that pitch to the D above "high C." The patient frequently saug sharp on both middle and high pitches, and, while she recognized the fault, was unable to remedy it.

severe form; larynx driven np in the throat; palate, tougue, and jaw involved in rigidity; influence of lower resonance cavities minimized; patient high-strnng, Treatment .- A short lecture upon the necessity of

emphasis of the idea that to sing is not a task, but a pleasure. Instruction as to correct position for singing -heels together, weight of body balanced upon ball of either foot, active chest, smiling eyes, floating jaw, absence of rigidity throughout the body. Exercises in noiceless deep breathing, based npon the nseful idea that the patient could "will" the air of the room to enter her lungs and gently separate waist-front from back, and side from side, and return—a rhythmic inflow and outflow, noiseless and effortless. Next, the rapid, toneless repetition of a hrief sentence of short syllables while breath flowed out, followed by use of some exercise in epeaking, and (later) singing-voice at middle pitches, and without attempt to make either lond or thoughtful user of the voice. soft tones. Then, on gently ontflowing breath, the rapid (silent) repetition of the syllable "lah," with We no longer read Spenser in the original; even quick "1" and no movement of the loosely hanging Shakspere is generally read in some "edited" form. jaw, followed by the same exercise with tone or middle cises brought a freedom and looseness of throat, hnt the patient could sound only a short phrase, quickly his language. The musical language of to-day is more becoming hreathless. The tone was weak, and the of "grip" on her tone, and queried whether a good of grip could be developed on such a basis. She Chicago teachers in a personal letter if so required. wae enconraged to persevere in this throat loosening

energy, yet great slowness, while teeting the freedom of and instrumental music.

capacity, he never gave them impossible tasks to perform. motionless jaw. These exercises were afterward pracetterment of the state of the s dne allowance for vocal limitations—truly a great stride to the sensation of vibration in the mouth when the note sounded to the rightly controlled breath, and to the In a word, Bach was a thorough modern inspirit; a man good effect on the clearness and sonority of the tone of with new ideas and the strength of character necessary combining the "willing" of an increase of intensity of

> of the fendal past and turned the tide toward the free, The middle tones heretofore referred to as "nuceruntrammelled light of our day with an impetus that has tain" were now firm and clear, though not large. The grown as the years have passed, until it has left him a patient was next given the usual primary vocal extowering peak that stands as the first and greatest land ercises, but kept for some time below D-sharp, fourth line, trehle clef. The voice gained in power, and, best of all, the intonation was perfect and the tone lost its acidity. The treatment had so far worked well, and an occasional flight, npou an arpeggio, as high as G above the treble staff, showed that only time and thoughtful practice were needed to develop the power to sing with ease and beauty of tone on high pitches. The patient was much encouraged and desired to continue Case No. 4.—Patient a lady about thirty years of the treatment until the cure was complete, but family claims upon her made this impossible.

#### QUESTIONS AND ANSWERS.

E. C.-To answer your question as to the falsetto scribes the mind of the young singer when grappling with what seems so important a problem. His feeling is that if that one question can be settled, he has something to stand upon that is definite; but that question will never be settled.

ship pitches, and, while she recognized the fault, was implied to remedy it.

Diagnosis.—Patient suffering from throat rigidity in severe form; larynx driven up in the throat; plaint severe form; larynx driven up in the throat; plaint severe form; larynx driven up in the throat; plaint severe form; larynx driven up in the throat; plaint severe form; larynx driven up in the throat; plaint severe form; larynx driven up in the throat; plaint severe form; larynx driven up in the throat; plaint severe form; larynx driven up in the throat; plaint severe form; larynx driven up in the throat; plaint severe form; larynx driven up in the fault, was in the plaint severe to settled.

In the first place, in quoting Cagood, Sleber, and Bassina, but of the plaint severe to settled.

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In the first place, and the first place to severe to sev clear on the subject until, in the vocal field, terminology

> However, let us proceed with the question. The pianissimo tone in the tenor voice above F is perf acquired in some voices without any tendency to a de-parture from the quality and condition which obtains in the full voice. Others find no comfort in attempting to secure contrast except by adopting this superficial and, in the opinion of many, unnatural tone. In some cases this tone harmonizes or is consistent with the full voice because it is governed by its overtones and identified with the same hollow spaces, and in other cases it seems to be entirely foreign to the voice proper. Some find it possible to crescendo from this voice into the full and it possible to crescence from this over the the thir voice and return again with up perceptible change; others work unceasingly for a long period and then do not succeed in covering up the defeat. What are we to gather from all this? That all voices

What are we to gamer from all thus. That all violes differ, not only in matter of quality of range and individuality, hat in this peculiarity of elasticity which makes the proponding of such questions possible, and in fact probable, in the experience of nearly every

R. A. F .- A baritone's compass may be two octaves between G's; that of a base the two octaves between F-fiat. It must not follow, however, that because a voice easily takes extreme notes that it is a bass or baritone : that must be determined by the quality. rare; always in demand. Baritones are very plentiful.

Tate: always in cientano. Daritones are very prefixed.

Li she typic American quality.

2. I would advise you to call upon some thoroughly reliable teacher in your city and have your voice tried; if the teacher finds your voice promising, he will put you in the way of sindy in a manner that will be possible for you to conform to financially. The editor of this department will give the names of a few of the best

Magdalene G. and C. M. G.-Your question, which to was encounged to persever in this transactions work, with a view to forming a good habit, so that the set was the view to forming a good habit, so that the set was to make it with a view to forming a good habit, so that the set was to take on a free, responsive condition.

ment to take on a free, responsive condition. prom, entitled "Theory of Interpretation," is rapidly out during the summer "on sale" nuless specially reapproaching completion

andertaken, neither here nor in Enrope. This volume, the fall to our patrons. by Mr. Goodrich, is therefore unique.

One would hardly suppose that a subject so apparently intangible could be explained and illustrated so summer. We ask a complete settlement once a year. clearly that the avarage attrient could readily under- Those who have not made returns of unsold music will stand and apply the theories which Mr. Goodrich has please do so without delay. Do not forget to place the gravating to our patrons to send an order, wait a week here put forth.

the phenomena of expression, and his efforts deserve would be cheaper in sending. If west of Mississippi, the much praise flat the rules were too arbitrary, and express is generally as high as mail. The size of package our patrons are placed in this position, in addition to there was a lack of system.

he nased some of Lussy's ideas. But his is too brief to pounds is the weight limit of packages sent by mail. he of material service.

Then there was Kiauwell, who put forth a small and rather vague book along the same lines and the larger work by Christiani, lu which that talented author a lot of Sunday-school music-books, which will be disexploited several original but very dogmante theories of posed of at very low prices. They are all uew, only a lowers without being the guilty ones at all. Repeat your measure and rhythm. While the book is interesting to most musiciana, it contains but little for the pupil.

Mr. Goodrich's work is written expressly for the studant and the young or inexperienced teacher, for the books which are not on this list for want of space. We author knows that accomplished musicians and eminent artists are not the ones who have the greatest need for a system of expression.

To any one sending no seventy-five cents we will send the complete work when published. The price of the book when once on the market will be at least \$2 00. The offer is only in force during the time the work is in

yet ready. Wa ask a little mora patience from our ad- will be out early in the fall. We would advise every vanced subscribers. The author has desired it necessary teacher to add this work to his library. The work is to make changes and alterations that will delay the work fore the next bene.

WE will send THE Error for any of the three sum mer months for only twanty five cents. This offer is especially for the benefit of pupils whose regular lessons the child have been selected. There are no dates, no are suspended during the summer. The testimony from those who have tried the plan has been most encouraging. He understands the child's mind, and at the same time Pupela return in the fall eager for music. There is more possesses a knowledge of the masters of music with littima for reading musical loarnals in the summer than in erary experience, all of which are necessary in writing the winter These three months' subscribers read every. such a book. Our special price for the book to those thing in the journal ; they study the pieces, play the duate with friends, and sing the sough. Before closing charged to those having accounts with us, postage is your work for this season ask the more promising of your extra. pupils to try the twenty-five-cent offer and note results. 42

THE album of " Modarn Sonatlans," by Maurita Leef. son, is on the market, and, from the way the unsolicited testimonials are coming in, the work must be eminently satisfactory. The utmost care has been taken in the selection and editing of the pieces. There has been an avoidance of the usual constinue of Kuhlan and Clementi. In the work there is plenty of good material of high order that is just as useful and classic, but more pleasing to the average student than are Kahlau and Clementi Other features of the book deserve mention : It is not so d'ill alt as most sonatian albume. It can be used preparatory to Kuhlan or in connection with it, Instead of Clementi, try our " Modern Sonations. " They will interest both pupil and teacher

Threek of our patrons who are active in teach ng during

THE great work by A. J. Goodrich, which is now in monthly. It is our custom not to send our new music quested. We are publishing quite a number of new A complete theory of Interpretation was never before things, which will be sent out with the first package in

THE "on sale" music must be returned during the name of the sender on the ontside of the package, so M. Luany was the first to attempt an explanation of that it can be identified. Make luquiries which way result is that we are accessed of all sorts of delays vill have to be considered. If more than four pounds, Hans Sitt issued a pamphlet on the subject in which do it up in several packages if sent by mail, since four

In another part of this Issue will be found advertised little shelf-worn. If you desire something for Snuday order when making the complaint, and we will fill it eve you can get a supply now at prices far below cost. We have also an Immense unmber of single copies of will sell the lot at only five cents each. If the selection is left to na, we will send six for twenty five cents. We the beginning of vacation, we desire to extend to our do not pay transportation. Each book will cost about patrons our sincere thanks for their orders during the four cents postage. When ordered in quantities, they past season. will be sent by express. This offer will only be in force during July. If you desire any of these books you will have to act quickly, or they will be gone.

MR. THOMAS TAPPER'S new work, " Pictures of Great LANIEN'S "Sight Reading Album," vol. 11, is not Composers," is now on our special-offer list. The book written for children, and is especially valuable, since come weeks. Wa hope to have the work delivered bechild's mlud. It is a work that a teacher can hand to a the stock of Wm. A. l'ond & Co, which almost doubled little pupil to read while waiting for a lesson. It gives the chief events in the lives of great composers in the form of a narrative. Only those events that appeal to difficult words. Mr. Tapper is an educator first of all. who subscribe in advance is 50 cents. If the book is

> THE poiley of THE ETUDE is that every number is to be better than the one which preceded it. No matter what the sensou of the year may be, our aim is to keep dealt with us, we hope they will drop us a card and let up the pressure. We are always on the lookout for ideas and material that will help the music teacher and the advantages which we allow to the teachers in the music student. We have many people with many ideas way of promptness, discounts, terms, etc. to snit, and wa endeavor to introduce in every number that amount of variety necessary to suit all. In the summer months, when the musician, teacher, or student does not work so hard at the technical side of able advertising patronage from the music schools and bis training, be should devote a considerable portion of teachers. There is no doubt but that this adverturing his spare time to reading, and we arge that THE ETUDE has netted them returns, for they have continued with be given a careful, thorough, and thoughtful reading.
>
> us year after year. There is not enough adverticing That the efforts of the editor and publisher are appreclated and that the journal is making its way are shown fall with a larger advertising patronage from this date. by the fact that, even at this season,—the dullest of the It would be hard to reach each teacher and school sets year from a business standpoint,—THE ETUDE keeps on rately; so that we hope that any who are interested, as

shows that THE ETUDE is, in trnth, au "educational mnsical ionrnal."

IN addition to the regular features, THE ETUDE for Angust will contain the first part of a discussion of the subject of "musicians and matrimony," a very thoughtful and valuable study of the influence of the musical profession on the character of its followers from the social and ethical point of view. Besides this, there will be several essays of great practical value to teachers, a fine musical story, and a chapter from Mr. Goodrich's book ou "Interpretation," now in press.

45

For some reason there are more letters lost through the mail than there used to be; we do not know whether it is because we are receiving larger mails or whether the Post-office Department is more lax. It is very agfor it to appear, or, rather, for it not to appear. The making the complaint they kindly duplicate the order which has not appeared, in which case it is possible for us to immediately send it, while in the other case considerable explanation and correspondence go on before the order gets to us again and is sent off; and not only that, hnt perhaps in the mean time the person has become impatient and ordered elsewhere, and we are the and investigate it afterward

JUST at this time, at the end of the school term and

THE careful publishing of works of value and our liberal system of dealing with the teacher (we plan to have every transaction satisfactory, no matter what the cost to us) seem to have been appreciated, and we are able to report one of the largest and most successful years of our business career. It has been a most active year with us. In addition to the many new features introduced into our husluess, we have published largely. Perhaps one of the most important moves was the addition of our own, making it possible to fill orders even more promptly than heretofore

We have a number of works in contemplation, which will be brought ont in the early fall ; and when the new season approaches, we hope that we will not only enroll among our patrons for next year those who were with us during the last, but those whom our friends have recommended to us during the summer.

In this connection we can safely say that the large subscription list which this journal has at the present time, not to mention the business, we feel is due entirely to the efforts of our subscribers in making known to their friends and pupils the worth of the journal and of onr works. For this we are thankful, and hope to con tinne to show that we are.

us send them our complete catalogues, which mention

WE have been favored in the past with quite consider gaining. We are in receipt of the most flattering letters who have a school, will write to us and get our special the summer can have our new sheet-masic issues sent from new readers in all parts of the country, which terms for professional advertising. Some of the very

best leachers in the country are known only locally, which, perhaps, takes from them advantages not dreamed of.

Our journal circulates among the great majority of schools and teachers throughout the United States, and guite a number in Canada. There is no better way for the teacher to make himself known or for a school to obtain patronage than through its columns.

SPECIAL OFFER FOR JULY. - We desire your renewal. It is not necessary that your subscription expire at the present time; if you want to renew and take advantage of this offer, it makes no difference whether subscription expired a few months past, or whether it will expire within a few months in the future, so you send it during

These offers have met with favor, which is the reason we have continued them from month to month. Onr 8th, The program included classical and modern works. offer for this month is as follows: For \$2.00 we will renew your subscription to THE ETUDE for one year and send a copy of "Music Talks with Children," hy Thomas Tapper. This is one of the most attractive of all the musical books that have ever been written. It is not only attractive, but it is inspiring, and makes de- played. lightful reading not only for the young people, but fully as much for adults. There is a charm and a value in this book entirely without parallel in the literature of music.

### MUSIC IN THIS ISSUE.

"CAPRICE CELESTE " by Carlos Trover, is an example of the popular drawing-room piece; a broad, rich melody, with graceful ornamentation ; just the kind of a piece to attract and to hold the attention of the listener these warm, summer honrs. It is in a slow mazurka rhythm, and should have some of the piquancy and light-hearted spirit of that form.

RONDE D'AMOUR," by Van Westerhont, is a fine ype of the modern lyric style. There are a number of this piece, the melody at certain places being hidden graduates. cunningly away in the chords for the right hand. There must not be too much swing in it, since too strong Winn assisted. accents and a fast tempo will take away the daintiness of certain portions. It is a good example of a piece positions at the Fremont, Neb., Normal School, June 1st. that "sings,"

rhythm of one of the stately dances of the days of old, and numbers. should be played with a certain reserve characteristic of the manners of those days. The piece will be found useful in helping to a taste for the best in music.

transcription of Bach's great song. It will well repay careful study, and any one to whom Bach has hitherto been as a scaled book will surely want to know more of the greal master's work.

See The Second Seco the great master's works.

MEDITATION " is a four-hand arrangement of the Dowell concert Jan 34. Ave Maria," which Gounod wrote to the accompanimeni of the prelude to the first fugue in the "Welltempered Clavichord." The melody is so well known that we are sure that our many readers will appreciate the opportunity of having it in a piano version.

ACR'S "GAVOTTE IN G-MINOR" is one of the most Popular, bright, and interesting of the great master's later

Springfeld, Ma. The modern remarkle achools were represented impositions. The three selections in this unmber will on the program. all be found neeful in a Bach recital, and are within the reach of many players.

FIRST THOUGHT," by F. von Wickede, is a good piece for the reed organ, and can be used as an opening voluntary or for instruction purposes. It is broad in Pa, show a good record of concern during the past consen bringmelodic character and rich and solid in harmony.

MORNING GREETING," by Schnbert, is one of the from the many written by the great master of melady. It is from the beautiful cycle of "The Miller's aughter." It is one of those songs that should be the repertoire of every teacher and singer.

A Seno of PRAISE," by Goublier, is a splendid or church or concert use. A fine, broad, flowing solady, a rich accompaniment, and an inspiring text buse to make up a magnificent song. We are certain Xaver that it will please both sluger and listener.

### THE ETUDE

HOME NOTES.

MISS FLOY ORNDORFF, papil of Mr. A. G. Reichert, Lebanon. Tenn., gave a recital May 28th. Her program included composi-tions by Saint-Saena, Chopin, Lizzl, and Wagner.

THE Choral Class, Mount Vernon, N. Y., Miss Fanny G. Levy, conductor, gave their last concert of the season in May. The clab

THE pupils of R. P. Seifer's School of Music, Cincianati, O., gave a miscellaneous concert of piane, violin, mandelis, and sither com-

Mr. Nicholas Doury, tennr, of Philadelphia, gave o recital of select English, French, and German songs, Jane 12th.

THE graduating exercises of the Conservatory of Music, Upper lows University, Fayette town were held Jame 5th. Thore were three graduates. Mr. B. Dubbert is the director.

MRS. JOHN O. BANTER'S class gave end-of-season recitals, June 15th and 17th, at Cedar Rapids, towa-

MISS GLEIN, Tacoma, Washington, gave a pupils' recital June

MISS CECILIA R. BERRY, of Vincences, Ind., assisted by her pupils and Miss Somes, soprano, gave a recital June 21st. The pro-gram was well selected. Other Viscennes recitals were Miss Ethelyon Weisert's, June 20th, and Mr. Lee Thuis, June 20th,

THE annual concert of the Davis Pianoforte School, Taunton Mass., was held June 6th. Piano and violia compositions were

ent concert of the Copiey Equare School, Boston, THE comme Mass., Katherine Frances Barnard, principal, was held May 28th. There were two graduates.

THE commencement exercises of the Lockwood Calteriate School. Mount Vernon, N. Y., were held June 6th. There were seven

MR. RUSSELL KING MILLAR, of Philadelphia, won the \$60 price offered by the American Guild of Organists for organ composi-Mr. Miller's work was a Festival March in G-major.

MR. JAMES W. BILL, of Baverhill, Mass., sent as his announce ment of June recitals, which are fourteen in number. During the past season Mr. Hill arranged for a series of nineteen opports and recitals of various kinds, as well as a series of organ recitals on

The commencement exercises of the Des Moines Musical Coll Dr. M. L. Bartlett, director, were held Jane 18th and 18th. There

THE graduating exercises of the Waco, Texas, School of Mu pleasant little surprises in store for the player who uses Mrs. K. T. Beach, principal, were held June 7th. There were four

The commencement concert of Ballian Institute, Va , was held June 6th. An orchestra under the leadership of Mine Edith L.

MR. C. J. SCHUBERT gave a recital of classical and modern com-MR. E. WENTWOATS LATTON and his pupils gave a recital at

IN OLDEN TIME," by Bernhard Wolff, is in the Asbury Park, N. J., Jane Fith, presenting place, violis, and vocal THE concert and closing exercism of the Virginia Female Insti-tute, Staunton, Va., were beld Jane 18th. Mr. F. R. Webb, director

of the musical department, was to charge. Mr. ROBERT THALLON, Brooklyn, N. T. arranged a request pro-MY HEART IS EVER FAITHFUL? is a fine piano gram for Jane 10th, the thirty-eighth concert of the mesons. A

number of pupils assisted. THE school of masic connected with the Touple College, Philadel-

Tuz Saturday Morning Club of San José, Cal., gave a Mac-

Miss Loc Convents Store, Daketa City, Neb. gare a revital of her junior pupils May Cist, and advanced pupils June 24

THE graduating exercises of the Arkadelphia Methodiet College, Arkadelphia, Ark., were bold May 22d. There were three graduates The college orchestra, under Mr. Fred A. Franklin director of music in the college, andsted.

MR. W. Watum Latons gave two recitals, Juce 1st and 2d, at

New York City, June 24.

KEPPER's Concert Orchestra and String Quartet, of Charlerol, ing out some alkly different works. Mr. Edward Baxyes Prany to settled at his seemes !

MR. Edward Darysk Frank is settled at his commer below, tempting at Camber. Ma. far four mouths after a long momes of 100 one-orts, two bushs: of which 34 were in the East 41 in the West, and 50 in the North. A JUNE POSTAL of the pupils of Mrs. Margaret I. Weber and Mice

Li ian B. Sterson, Dec Maines, Iowa, was given May 30th. MR. N. H. ALLES, Hartford, Conn., has issued a circular giving a list of fifty-fre pupils new holding positions in various imprises

This is the best advertising a teacher can have Two new concerts for plane, dedicated to Rafad Joseffy, by Xaver Peharwenks, was played by the composer, Mr. Spannerth, second plane (of the Stante-Restaug), at a private rehearmal at Statu-

way Hell, Jane 6th Mr. C. F. Trothar, Mr. Joseffr, and others were present. The new work abounds in off we paragra and sparkling melody, and promises a legiont future at the hands of virtuosi. It is rumored that Mr Joseffy will place warmen his own program for the ensuing season

Wa acknowledge the receipt of the register of the Conservatory of Munic of the West Virginia Conference from part : Buck has be-W. Va., Mr. J. J. Jelley: director

Mint Mancaper M. Mis very and Miss such month once that Toledo, lowa, May 18th and 29th, record to Mr. W. W. Gates

Miss Many Passers gave the seventy wird be tel of the lieds: Ranida Jawa) College of Music, June 18th

MR. LEO ORHELAN, Philipburg. Ph. arranged a remon by some of

Amono the notable recitals given by Mr. Alexas der stenneman of St. Louis, and his pupils, was one of works from "N. Louis Com posers," May 21st.

We have received the register of the honorvative of Many of am College, Biram, O. Mr Engene F - httnger director Th "Bludent Artist Commencement " was held June 20th.

THE Chautauque School of Monic has a strong facility on in year Wm. H. Sharwood, Dr. H. R. Palmer, J. Harry Wheeler, J. V. Flag. ler, fol Marceson, L. S. Losson, Charles Stegers, Fordinand Dracy, J. P. Harter and Mr. T. Tobey, Easter on in all

THE Central School of Musical Art, " Best years G and will be known as "The Adelphi fertion of Munical Art." It clarishin. The college can confer the degree of Backmar of Munic.

Jan Korar, the emigent violinist, has lessated as a blade plate

teacher in the New England Conservatory of Manager and a west known concert-player, has retired from no we want and we make Montreal, Canada, his home.

Ma W. L. Bullets servers of Dayton ...... has rangered his positions as organ int and choir direct. of a Third Historian terion (Sourch and director of the Philanana Late, and we



I want to thank THE BUILDE by these aper al offere because I know when THE THE CONTROL OF I to

"Concert Duct Allium" race ved, and an not say too much in praise of it. It contains a fine collection, and like all of your publications, the paper and type are time

I am using Mason's "Tones and Tourish," as and that it far surpasses any method meed Mars M. Bretteren.

As given in ! Standard Fifth and with Grand Please, I think the work year fine.

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I received Hook No. I of the read This live and fitudy I occes, and upon exam at the work to be exactly what is wanted to make out ion and ity teresting and pleasing, but also very lastration 1 lease nend me night copies.

I will say I am well pleased with the attention you on the previous.

In John C. Giavon, bartlond Mare Penhan, controlled, Nice

In John C. Giavon, bartlond Mare Penhan, controlled, Nice

Located, plantel, and Prederick S. Replain, visible, ever the state 
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Located, plantel, and Prederick S. Replain, visible, 
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the Class N. Wesself
Miss. Class N. Wesself
Mi have given my seders heretofore. I use a great deal of

I received the first book of the Schmall " himlies and Pieces and am delighted with t The dilme dangery is certainly taken away was the bright esting atsidies of the present. I must have the other

I have received Schmoll's Studies and udy I been and an very pleased with it. It is em neptly was for hardware.

Modern Sonatinas," which I have just received, as talnly presents the most artistic, made and are please ing works of its kind. DENSEY AS STREET

When I order music from you I am always served more promptly and entisfactorily than - me own sty